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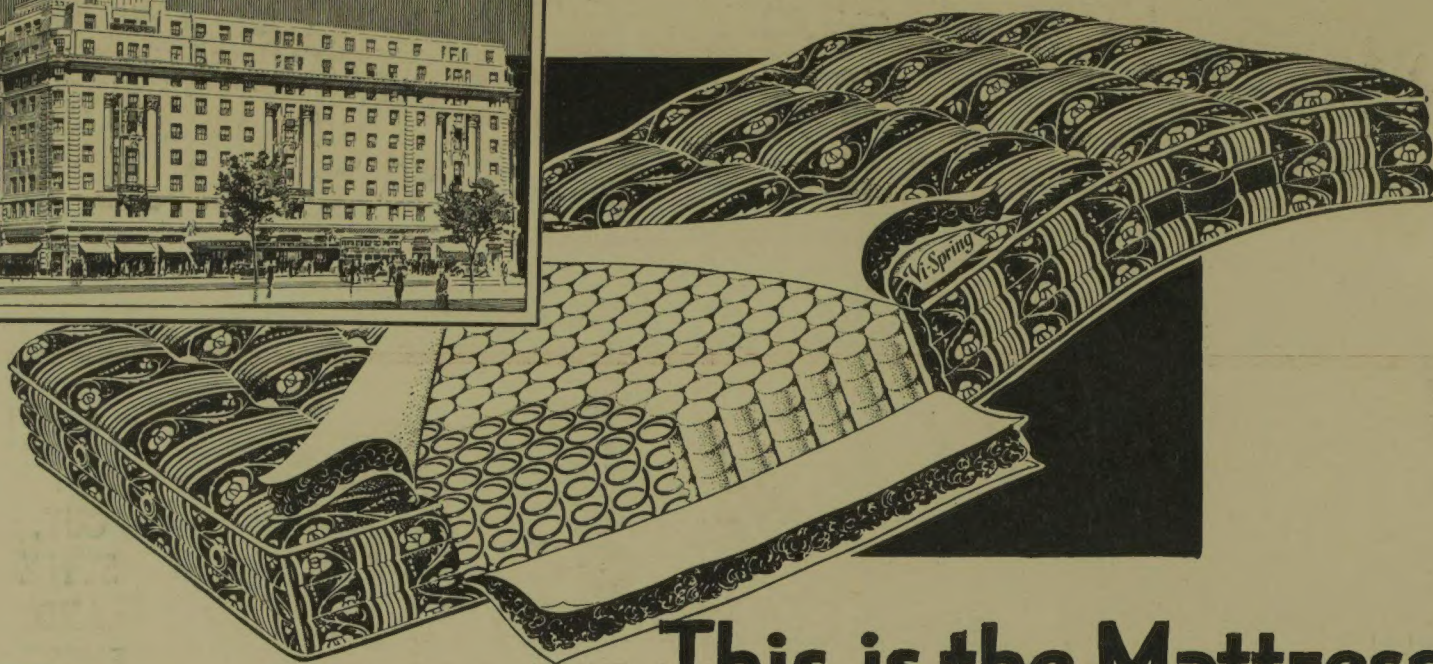
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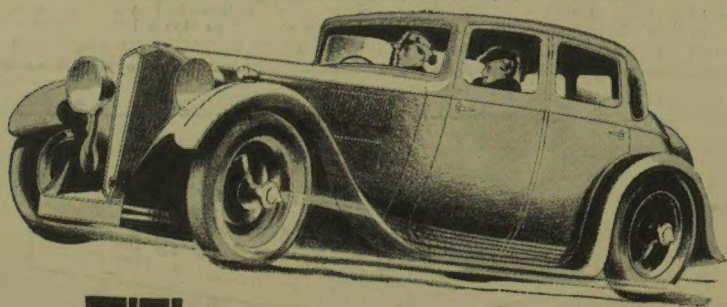
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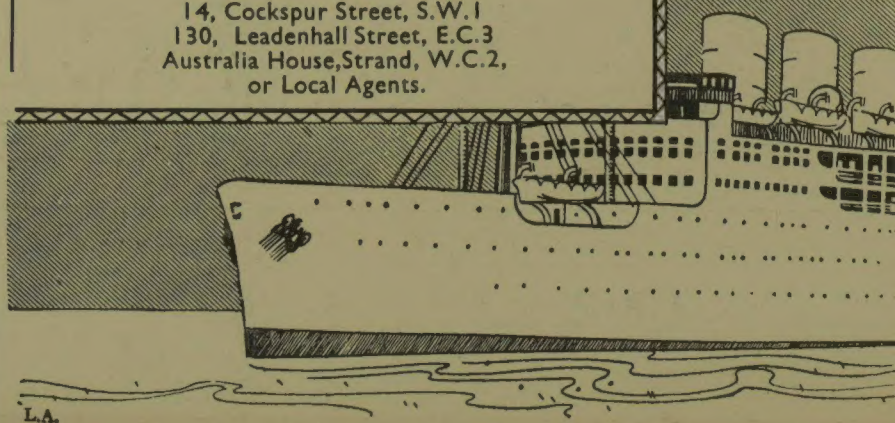
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SATURDAY, APRIL 14, 1934.



AN OX RACE IN HONOUR OF PRINCE GEORGE: THE LINE-UP FOR THE START AND GOING ALL OUT.

Prince George, whose African tour ended on April 10, when he embarked at Lobito for England, entered the Bechuanaland Protectorate on the evening of March 19. At Lobatsi, the first stop after the boundary had been crossed, large crowds gathered to welcome him; and, in reply to chants of "We want our Prince," he appeared at the door of his saloon coach, when he was warmly cheered. On the following day eight Bechuana chiefs, who were accompanied

by several thousand tribesmen, assembled at Gaberones to pay their respects to the royal visitor; prominent among them, Tshekedi, whose suspension and reinstatement will be recalled, who presented karosses wrapped in a Union Jack and received a cordial handshake and a gold-mounted stick. The Bechuanaland entertainments included a grain-crushing dance and a pot dance rendered by women, a rain dance given by men, and sporting events, such as that illustrated.



By G. K. CHESTERTON.

IT is specially contrary to my own creed to worship idols; but I think a culture fails if it cannot sometimes play with them like dolls. And in the field of culture, apart from the conventional sense of creed, we are likely very soon to face again the real case against idolatry, and the intellectual evil of idolatry. Perhaps it is partly suggested in the culture that can play with images like dolls. For a people can play with another people's idols, but not with its own. Many godly persons, in Manchester and elsewhere, carry the joke so far as to manufacture false gods for foreign and remote religions. Most of us confine ourselves to a faint and friendly smile when we see a green or black or yellow idol with a wheel of arms or an excess of heads. And this matter of mockery, both in the milder and the sterner form, has a great deal to do with the history of the controversy. The Bible itself, for instance, does very definitely make fun of idols, and not merely denounce them. The great Prophets of the Old Testament are particularly lucid and ironical in exposing the intrinsic illogicality of idolatry. And everybody, reasonable or exaggerative, from the Hebrew Prophets to the Greek Iconoclasts, and from the Moslem Caliphs to the English Roundheads, has always applied, rightly or wrongly, what I may call this old joke of the Old Testament; that mere idolatry is idiotic in itself. Why is idolatry wrong? Above all, why is idolatry funny? The Hebrew Prophet saw the logic and point of the case with the clearness of any Greek. It is funny because it is not only an incongruity but an inversion. It was stated, in those ancient days, in the one unanswerable formula: "They worship the work of their own hands."

Anyone who thinks can see that this is not a prejudice of missionaries, but a reasonable objection of philosophers. The savage fetish-worshipper may have the most charming qualities as a savage; but as a fetish-worshipper he is behaving in an irrational and comic manner. He takes a lump of clay and begins to pull it about into such large ears or long noses as he may conceive most suitable to an ideal being; he decorates it with horns and fins according to his fancy, or the fashion among the best people in his tribe. And then, the moment he has finished, instead of thanking God that he has made it, he worships it as the God that has made him. The moment after the masterpiece is completed, the relations between the master and the masterpiece are mystically reversed. The last and newest thing in the world becomes the first and oldest; and sometimes, in some vague way, the maker of the universe: the maker of his own maker. This is real idolatry; irrational and superstitious idolatry; because it is the power of an illusion. It is grotesque; because it turns the real facts upside down. It is as if the

rejoicings of a mother, on bearing a child, took the form of saluting it as her father.

Now the best joke of all is that *this* is exactly what all the most advanced modern philosophers are doing now. It is this original, irrational, blind and brutish sort of idolatry that is especially the fashion among the most fashionable intellectuals at this moment. It is they, the modern thinkers, who say that the place of God must be taken by the highest ideal that we can form in our own imaginations. It is Professor Julian Huxley who is perpetually preaching to us that Religion need not be abandoned, although the Deity, who did not exist behind matter in the beginning, will eventually be discovered in the mind of man in the end. It was

effect that we shall find the ultimate religion only by the exercise of the human imagination. I only know one thing to say about it; and it was said a long time ago. . . . *They worship the work of their own hands* . . . and the sound of it comes to me harsh and dry out of the deserts, in the thunderous laughter of the Prophets.

I am only dealing here with the plain point of logic, which was the original spring of the laughter. I am not in the least quarrelling, at the moment, with the man who wishes to see the religious sentiment destroyed. I am only considering the case of the man who thinks that the religious sentiment can be preserved, when about three-quarters of the sentiments that went to make it up have been

destroyed. All the men I have mentioned are much too sincere and intelligent to deny, if the point were actually put to them as one of historical fact, that religion has been greatly valued as including gratitude to a pre-existent power, prayer to a responsive power, or belief in a justice to which we look for adjustment and enlightenment, precisely because it is not exactly the same as our own funny little minds. A lot of funny little things have come out of those funny little minds, including the African fetish and the ethical lecture; and I, for one, feel a sort of affection for nearly all of them; and I know that some of them can rise to the expression of really sublime ideals. But to think about your own thoughts, and how sublime they are, is not what any human being, heathen or idolater, ever meant by the consolations of religion; and to make the two stand for the same thing is simply to play tricks with the English dictionary.



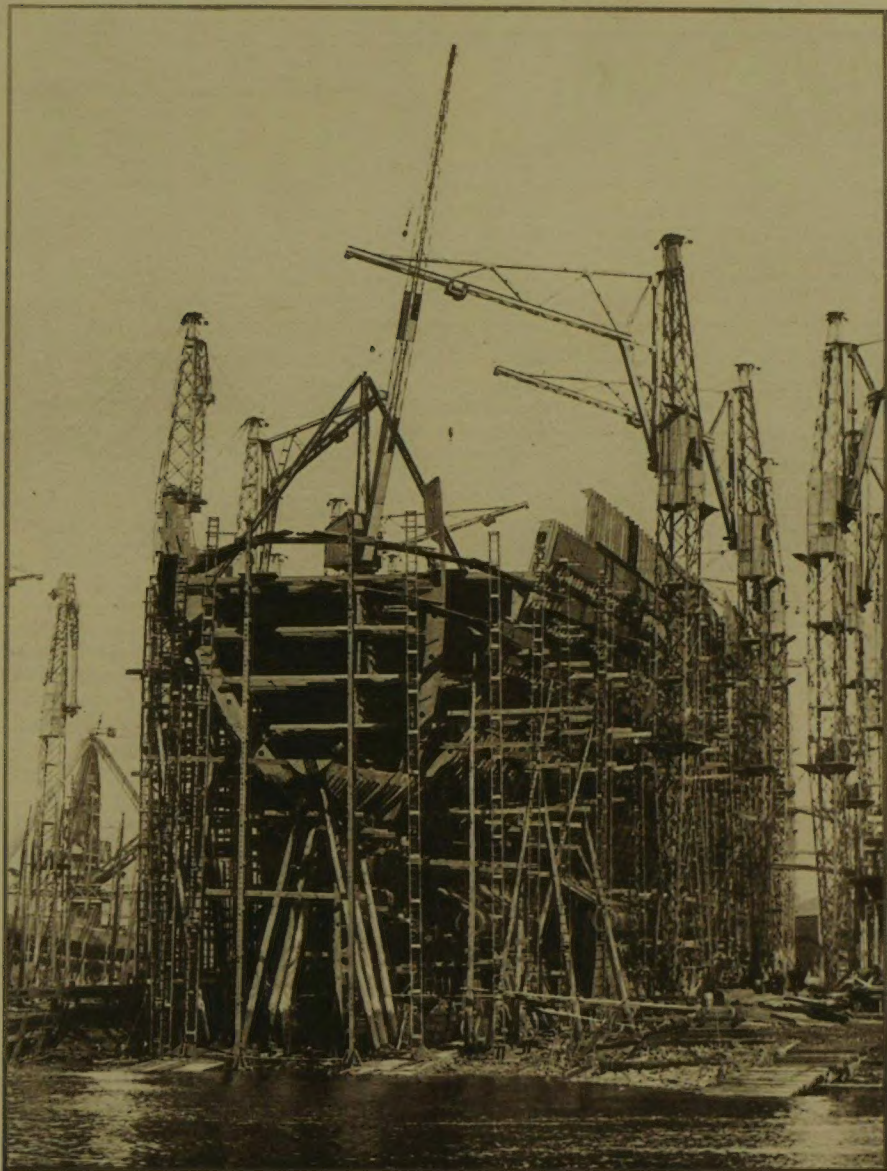
DECIDING WHAT PICTURES ARE TO BE INCLUDED IN THE GREAT ANNUAL EXHIBITION OF CURRENT BRITISH ART: THE 1934 ROYAL ACADEMY SELECTION COMMITTEE ENGAGED ON ITS HUGE TASK OF JUDGING WORKS SUBMITTED.

The Royal Academy Selection Committee began recently the enormous task of judging works submitted for the Exhibition due next month. Hands raised signify approval of a picture, and, if a majority are in favour at the first view, it is accepted. Otherwise, even if it obtains only one vote, it is classed as doubtful, for further consideration. All rejections must be unanimous. The result of voting is announced by the President holding up a large "A" (indicating acceptance), a "D" (for "Doubtful"), or an "X," which means rejection. The Chief Carpenter in attendance registers the verdict in chalk. In the photograph are seen (seated, from left to right) Messrs. W. R. M. Lamb (Secretary), A. K. Lawrence, A.R.A., H. Macbeth-Raeburn, R.A., W. Curtis Green, R.A., Sydney Lee, R.A., Sir William Llewellyn, P.R.A., Sir Herbert Hughes-Stanton, R.A., W. Russell Flint, R.A., Terrick Williams, R.A., A. J. Davis, A.R.A., W. McMillan, R.A., and C. Wheeler, A.R.A.

Mr. D. H. Lawrence who declared that his dark gods were only in his own heart; and when he looked into his white mind he knew that there were none. And he, for one, would not have much objected to the barbaric African fetish; for him it would have been a very suitably dark god, and quite as black as it was painted. It is Mr. Bernard Shaw and the upholders of Creative Evolution who practically admit that they will themselves worship only what they themselves create. At any rate, Creative Evolution generally seems to leave a good deal more room for Evolution than for Creation . . . let alone a Creator. All these ethical evolutionists talk, in one way or another, as if nothing were needed in a religion except something to revere; and that naturally nothing is more easy to revere than anything we have just invented ourselves. Some Bolshevik poets have fallen into the queerest sort of materialistic daydream; a mythology in which the machines really appear as gods, ruling and supplying mankind. In the West we are more civilised, and only worship our own ideals: that is, our own inventions which we cannot even manage to get invented. But the whole tone of this talk is to the

On a general comparison of tribal types, I am all for the fetish-worshipper. He has several gleams of fine feeling about him. For instance, he has the truly noble humility to make his ideal being as *unlike* himself as possible. Whereas the professor of sociology and ethics so often makes his ideal being exactly like himself. Some fashionable weaknesses, such as cannibalism or head-hunting, generally imposed on him by a routine of respectability, he may now and then exhibit to the critical and unsympathetic eye. But he probably acts according to his lights, and I am willing to leave to another judgment (which is not that of either a Fetish or a Future) the subtle and difficult question of whether, in their various situations, a blood-drinking cannibal is worse than a blood-sucking usurer; or whether man is more degraded as a head-hunter or as a tuft-hunter. But whatever we say of his moral position, I still think his intellectual position is invalidated by a certain illogical inversion, in the origin and functions of the fetish and the fetish-worshipper; and that he is not alone in that.

NEWS BY PHOTOGRAPHY: WORK RESTARTED; ROMANCE; AND A ROYAL TOUR.



WORK RESTARTS ON THE GIANT CUNARD: "NO. 534" ON THE STOCKS AT JOHN BROWN AND CO.'S SHIPBUILDING YARD AT CLYDEBANK.

There was rejoicing on the Clyde on April 3, when work, suspended owing to the slump since December 12, 1931, was restarted on the hull of the 73,000-ton liner, "No. 534." Six hundred men who, with few exceptions, had done no work in their own trades for more than two years, were piped to work and cheered by a laughing crowd. Two hundred more men were engaged the following day. The liner will probably be launched in the autumn.



A GREAT LOAN EXHIBITION IN A HOUSE WITH A ROMANTIC PAST: THE HOUSE ON THE SANDHILL, NEWCASTLE, FROM WHICH BESSIE SURTEES ELOPED.

Restored to its original condition after months of labour and research, the seventeenth-century house on the Sandhill, Newcastle, from which, in 1772, Bessie Surtees eloped by window and ladder with her lover, John Scott, afterwards Lord Chancellor and the first Lord Eldon, was opened on April 9 for a most interesting exhibition of North Country and Border treasures and historic relics. The exhibition is being held by Northern Conservatives, and will last until April 21.



A "POT DANCE" PERFORMED IN HONOUR OF PRINCE GEORGE: "WAYFARERS," OR NATIVE GIRL GUIDES, IN THE BECHUANALAND CELEBRATIONS.

As mentioned on the front page in this issue, Prince George was entertained at Gaborones, Bechuanaland, on March 20 with native celebrations; and, receiving the respects of eight Bechuana chiefs, exchanged gifts with Tshekedi, Regent of the Bamangwato. On March 22 his Royal Highness arrived at Fort Victoria, Southern Rhodesia, and from there motored to the Zimbabwe ruins, whose origin is still in dispute. It is probable, however, that they can be attributed to



PRINCE GEORGE AT ZIMBABWE, THE MYSTERIOUS RUINS NEAR FORT VICTORIA, SOUTHERN RHODESIA: H.R.H. AT THE GATEWAY OF THE "ELLIPTICAL TEMPLE."

some mediæval Bantu culture, not earlier than the fourteenth century A.D.—the same people whose stone-faced kraals are found between the Limpopo and the Zambesi. The "elliptical temple," where Prince George is shown, is doubly a misnomer, since it is not a temple and is too irregularly shaped to be called elliptical. It is especially remarkable for the extraordinary massiveness of the walls, which, in places, are over 14 ft. thick.

BOOKS OF THE DAY.

WHEN a pacifist denounces a militarist, and has exhausted other terms of opprobrium, he usually ends by calling him a Jingo. Whoever or whatever Jingo may be (and the point is not without etymological interest) it seems to me that this use of the name does some injustice to the old music-hall song, first sung by the Great MacDermott in 1877, considered as an incentive to aggression. So far from being militaristic, in the Prussian sense, it strikes at once a distinctly unwarlike note, suggesting a peaceable disposition, and reluctance to draw the sword except under provocation.—

*We don't want to fight, but, by Jingo, if we do,
We've got the ships, we've got the men, we've got
the money too.*

And so we arrive at the old maxim, not necessarily false because it touches the hearts of armament-makers—*Si vis pacem, para bellum.*

To-day public opinion on matters of national and imperial defence appears to be reverting to this precautionary kind of jingoism. Political thinkers who are far from bellicose feel that we should be able to back our pacific policy with the assertion that, if necessary, we have got not only ships and men, but also aeroplanes. That is very much the position taken up in a book of compelling interest—"BRITAIN, THE WORLD AND THE WAR GOD." By Lieut.-General Sir George MacMunn, K.C.B., K.C.S.I., D.S.O. With Frontispiece (Sampson Low; 5s.). The key note of this work, in fact, is struck in the frontispiece, a *Punch* cartoon of 1859, wherein Queen Victoria says to John Bull in a store-room of war munitions: "I don't know what may happen, Mr. Bull, but 'keep our powder dry.'" The author tells us that his book began as notes for a son reading for the Staff College, and this fact doubtless explains a certain slanginess which is unusual in this class of literature, but makes lighter going for the reader. Incidentally, I notice, as in some other books from the same hand, a rather plentiful crop of small misprints possibly due to inaccurate proof-reading.

As a blunt and soldierly view of the world situation, expressed with uncompromising candour, Sir George MacMunn's book is a strong antidote to what he would call the "hot air" of sentimentalism. He discusses all the major problems as they affect this country, laying particular stress on Germany and Russia, but dealing faithfully also with the policy of France, the United States, and Japan, with the League of Nations, and with the menace of the air. His advice to Great Britain can best be indicated by a short abridgment from his general conclusions. "For a great many years you have held the hand of the lesser peoples of the world and they know it. . . . It is your duty to the world to be strong enough to play the same rôle; nobody listens to the poor relation. . . . The time has now come, unless very great promptness to disarm is shown in Europe, to put your Navy and your Air Force on proper lines. Your country now lies 'bare as the paunch of the purser's sow' to, let us say, a Germany running amok, caring only to destroy from the air. . . . Above all, realise how the coming of Hitler has revolutionised the accepted common-sense of Peace, which otherwise might have held the world, and how it compels a change of attitude." While thus according the prominence of the last word to Nazi belligerence, Sir George MacMunn suggests elsewhere that this is not the world's worst menace. "Russia," he writes, "is the one real danger, on whom all eyes should rest, and, whatever may be said at the League tables, prevents Europe from disarming."

Many writers have essayed to tell the world "the truth about Russia," but the various "truths," when compared with each other, have often been so contradictory and mutually destructive that most of them have, so to speak, cancelled out. I think, however, that we can really rely on getting the truth, so far as one man can know it from over twenty years' close experience of that country, in "Moscow, 1911-1933." Being the Memoirs of Allan Monkhouse. With twenty-three illustrations (Gollancz; 16s.). In spite of all that he suffered last year, as principal defendant in the egregious trial of the Metropolitan Vickers staff at Moscow, his book is entirely free from acrimonious recriminations. He is of those who will give the Devil his due, and, while he does not spare criticism or hesitate to expose and denounce abuses when necessary, he is still able to take a sane and balanced view of the Russian scene, and even to accord praise where he considers it deserved. I have never come across a book which gave me a stronger impression of sincerity and of unprejudiced fair-mindedness.

While Mr. Monkhouse's reminiscences of what happened to him personally on and after his arrest on March 11, 1933,

form the most dramatic and engrossing feature of the book, they by no means exhaust its interest and value. Beginning with a sketch of conditions in pre-war Russia, he describes his vicissitudes during the early years of the war and the Revolution, including his arrest, on Christmas Day, 1917, and trial before a Revolutionary Court of Summary Jurisdiction—an occasion when he went through two hours of suspense "infinitely more trying than waiting for Judge Ulrich's verdict." Then follow descriptions of a British party's escape from Moscow and a hazardous train journey across Asia to Vladivostok, and of adventures during the Archangel campaign and in the Caucasus; while other chapters deal with such matters as Lenin's New Economic Policy, Soviet elections, agricultural problems, the Five-Year Plan, and the powers of the O.G.P.U. That institution, Mr. Monkhouse believes, purposely circulates fantastic but untrue tales of tortures and punishments

previous book, "A World Can End." She owed her escape to the American Relief Administration, with whose help she left Russia for England. Later she went to the States and married there. Her present volume describes her visit to Russia with her husband ten years later and her impressions of the new régime. "As far as I know," she says, "I am the very first member of the titled Russian aristocracy, who is not a Communist, to be allowed to 'go back' home to Russia, legally, with a passport viséed by Moscow."

She owed the permission to revisit Russia, as a high Soviet official in America told her, to the fact of never having been mixed up in counter-revolutionary plots and of having been fair in her books and lectures. "We know exactly," he added, "what every Russian exile is doing in this country." Naturally, her picture of the new order in her native land is, in the circumstances, of unique interest. "If anything," she writes, "I entered my country unfavourably prejudiced . . . but as soon as I crossed the border I realised that the Russia of 1933 is no more like pre-revolutionary Russia or Russia of the first years of revolution than day is like night. The old has been completely swept away . . . and Russia right now is a world in the making. I was tremendously interested in this new world and in all it was trying to accomplish."

The inspiring motive of the book is obviously love of country strong enough to survive political change and harrowing personal memories. There are indications, at the same time, of a mercurial and impulsive temperament, and of the acquisition, along with American forms of speech, of the American tendency to hustle. Thus, describing her excitement at the long-delayed arrival of her Russian visé, the author writes: "Feverishly clutching the letter, and jumping into the car, I dashed off at sixty miles an hour, never thinking about danger, risks and accidents, in my haste to impart the great news to my husband . . . he understood, and, rising to the occasion in the proper spirit, seized me by the waist and whirled me around the room, while Sammy, the wire-haired terrier, jumped in circles about us, barking frantically and trying his best to tear my skirt and Vic's trousers, and Pokik, the cat, stalked away in disgust at such unseemly behaviour."

One feels a sense of contrast in turning to the level-headed criticism expressed in "MODERN RUSSIA." As Seen by an Englishwoman. By Cicely Hamilton. With twenty-four Pages of Photographs (Dent; 7s. 6d.). Although this book cannot, of course, claim the intimate knowledge of the native-born, or the weight of authority acquired by long residence, it is the work of an acute and experienced observer of foreign countries who writes in no partisan spirit. Miss Hamilton, it will be remembered, has already given us studies of modern France, Italy, and Germany. She is not among those who despise the impressions of the casual tourist. "I am inclined to think," she says, "that we shall get more of 'the truth about Russia' from persons who travel for their own amusement—just as they travel to Blackpool or Boulogne—than from earnest souls who set out with the aim of enlightenment."

Miss Hamilton's book is not entirely a description of her own experiences in Russia, although many incidents and conversations occur incidentally, but rather a general commentary on various institutions and phases of social life. What I find particularly interesting in her work is not so much her pen-pictures of external things—vivid as they are—as the width and range of her knowledge and power of argument in following out and discussing the implications and probable effects of social and political innovations. Thus, summing up her view of the Soviet régime, she writes: "If this 'Russian Experiment' succeeds; if the Socialist State on the Marxian model is well and permanently built, then what will be the result on the human material whereof the State is composed? Progress? Or deterioration? For myself I have no doubt of the answer: 'Deterioration.' The complete absorption of the individual in the crowd life is a return to primitive conditions. . . . Perhaps (it is not a pleasant thought) this Russian Experiment is an indication that humanity is nearing the insect stage of its development . . . where collectivism—communism—has attained to its perfection. . . . With the tightening of the collective bond there goes—it seems inevitably—an increase of cruelty and ruthlessness. . . . The life of the ant-heap, where membership is strongest, is a life extraordinarily pitiless." Personally, I agree with her, and I have no desire (as she expresses it) to "go insect." C. E. B.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

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In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

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When illustrations are submitted, each subject sent should be accompanied by a suitable description.

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ascribed to it, simply in order to intimidate suspects and facilitate their examination.

As to the future of Russia, and her importance as a factor in the present world problem, Mr. Monkhouse is not an alarmist. "It is perfectly obvious," he writes, "that for many years to come the Soviet Union has everything to gain by a period of world peace, and preparation for offensive war on their part would definitely be against the interests of the Communist Party leaders in all countries. . . . I believe that the Soviet Government will continue to rule the vast and rich country over which the red flag waves, and I believe that it will ultimately surmount its present difficulties; but that in the immediate future the peoples of the U.S.S.R. are faced with conditions of living which will be so far below the poverty-line that we must expect them to be described in our Press as starvation and famine. The Russian people are involuntary victims of a colossal experiment."

Two other books about Russia, both of feminine authorship, call for comment. One of them, which might be said to describe "the return of the native," is "FIRST TO GO BACK": An Aristocrat in Soviet Russia. By Irina Skariatina (Mrs. Victor Blakeslee), formerly Countess Irina Vladimirovna Keller (Gollancz; 12s. 6d.). The author is a member of the old Russian nobility, and her father, General Vladimir Skariatina, was a victim of the Revolution. She herself was a Maid of Honour to the late Empress, served as a nurse and medical student during the war, and in 1922 was sentenced to death by the Bolsheviks for resisting desecration of churches, as related in her

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE LATE LADY SYBIL GRAHAM; WIFE OF THE FORMER BRITISH AMBASSADOR IN ROME. Lady Sybil Graham, wife of Sir Ronald Graham, died on April 3, at the age of forty-nine. By her exceptional personal gifts, her beauty, her artistic taste and her charm, she aided her husband in his profession, and, indeed, contributed much to the excellent relations maintained between Italy and Great Britain.



THE NEW MASTER OF THE KING'S MUSICK: SIR WALFORD DAVIES, WHO SUCCEEDS THE LATE SIR EDWARD ELGAR.

It was announced on April 6 that Sir Henry Walford Davies had been appointed Master of the Music to his Majesty in the room of the late Sir Edward Elgar. Sir Walford Davies has been the Director of Music and Chairman of the National Council of Music in the University of Wales since 1919, and he was knighted for his services to music in Wales. His most distinguished work, "Everyman," was produced in 1904. He is well-known for his broadcasts.



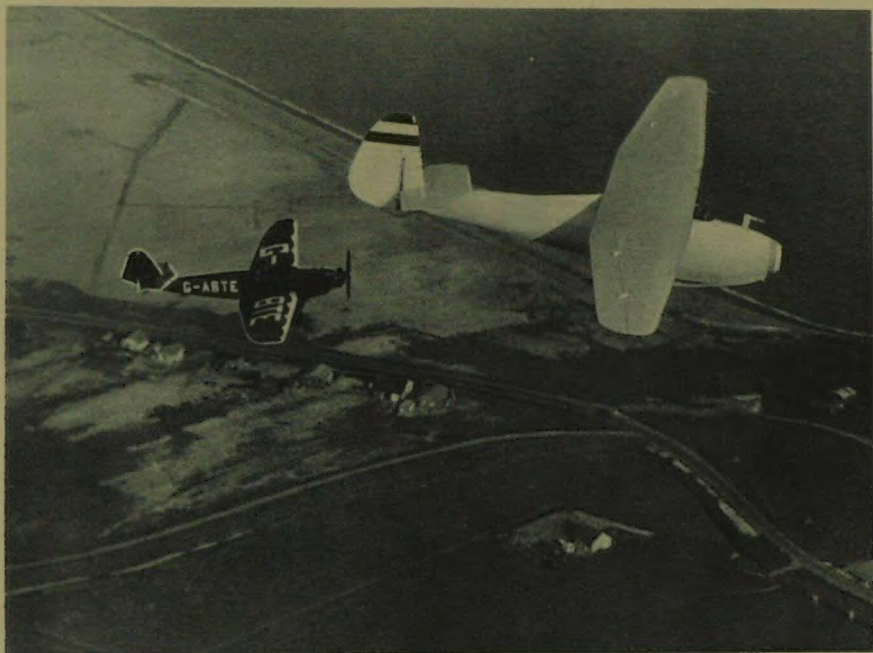
MR. H. V. LANCHESTER.

Distinguished architect and town-planner. Received Royal Gold Medal for the promotion of architecture. Fellow and past Vice-President, R.I.B.A. His firm built Cardiff City Hall and the Central Hall, Westminster, and are now engaged on Leeds University.



SIR FREDERICK PALMER.

The eminent civil engineer and bridge-builder. Died April 7; aged seventy-two. Worked for many years in India. Supervised scheme for twelve-million-pound Charing Cross Bridge and the reconditioning and corbelling-out of Waterloo Bridge.



AN ENGLISHWOMAN'S FLIGHT IN A TOWED GLIDER FROM GRIESHEIM (GERMANY) TO HESTON: MISS MEAKIN'S 'PLANE (RIGHT) ABOVE THE ENGLISH COAST.



THE FIRST WOMAN TO GLIDE ACROSS THE CHANNEL: MISS MEAKIN, WITH HER GLIDER, IN WHICH SHE WAS TOWED THROUGH THE AIR FROM GERMANY.

Miss Joan Meakin, aged twenty-four, of Putney, arrived at Lympne on April 5, having crossed the Channel from Ostend in a German glider towed by a German light aeroplane. She made the 80 miles flight in 80 minutes, and, after a short delay, continued her glide to Heston. This was the first Channel glide, and the longest towed glide, ever made by a woman. Miss Meakin had glided from Griesheim, near Frankfurt, with four stops. On August 5, she took off from Ostend at 12.50 p.m., followed the coast to Calais, crossed the Channel to Dover, and then followed the English coast to Lympne. She is reported as saying: "It was the best way of bringing the glider from Germany. It was a lovely trip, only a little bumpy." I flew at about 4000 ft.



MR. JIRO SATOH.

Japanese lawn tennis champion and captain of the Japanese team for the Davis Cup. Jumped overboard, in the Straits of Malacca, from the ship in which he was travelling to Europe, April 5. The state of his health had been causing him concern.



KING LEOPOLD III. CONTINUES AN ANNUAL CUSTOM OF HIS FATHER'S REIGN: THE NEW KING OF THE BELGIANS INSPECTING TROOPS OF THE BRUSSELS GARRISON.

King Leopold III. inspected the troops of the Brussels garrison for the first time on April 9. The inspection was held every year during the late reign, on King Albert's birthday. At 10 a.m., near the Porte de Hal, the King, followed by the Chief of Staff and Foreign Military Attachés, passed along the ranks, who stood with arms presented. The procession then marched to the Brussels Palace, where the King's arrival was greeted by cheering crowds, and the march-past took place.



MR. W. W. McDOWELL.

Recently appointed U.S. Minister to the Irish Free State. Died suddenly at a State banquet in Dublin, April 9. A leading figure in Montana: three times State Chairman and Lieutenant-Governor for four years. Came of an old Irish-American family.



ADMIRAL SIR G. GORDON MOORE.

Commanded Second Squadron, Battle-Cruisers, at the Dogger Bank. Shortly afterwards succeeded by Admiral Pakenham. Died April 2; aged seventy-two. Third Sea Lord, 1912-14. Controller, Mechanical Warfare Department, Ministry of Munitions, 1917.



GENERAL VON EINEM.

Prominent German military figure both before and during the war. Died April 7; aged eighty-one. War Minister 1903-09, when he carried through the modernisation of the German Army. Commanded 7th Army Corps at Liège, 1914, and the Third Army in Champagne.

FIRST PHOTOGRAPHS OF THE EARTHQUAKE IN NEPAL: HAVOC AND DESOLATION IN AN ISOLATED KINGDOM.



A TEMPLE STANDING AMIDST SURROUNDING RUINS: THE LITTLE NEPALESE VILLAGE OF BAGMATI (OF 310 HOUSES; ALL DESTROYED), WHERE 123 WERE KILLED AND 99 INJURED OUT OF ABOUT 2000.



THE ANCIENT AND BEAUTIFUL CITY OF KATMANDU, FOUNDED TWELVE CENTURIES AGO, WHERE ONE HOUSE IN EVERY FIVE WAS REPORTED LEVELLED TO THE GROUND: A GENERAL VIEW OF THE APPALLING HAVOC OF THE EARTHQUAKE.



THE TALEJU TEMPLE, WHERE THE DAMAGE DONE CAN BE REPAIRED: THE MOST ANCIENT HINDU TEMPLE IN NEPAL, PROBABLY A THOUSAND YEARS OLD; ITS TOPMOST ROOF COLLAPSED.



THE RUINS OF THE KING'S PALACE AT KATMANDU, NEPAL'S ANCIENT CAPITAL: THE PART THAT COLLAPSED IN THE EARTHQUAKE, KILLING TWO DAUGHTERS OF HIS MAJESTY THE MAHARAJA.



BARAPH BAGH, THE RESIDENCE OF THE RANI, IN UTTER DEVASTATION: A TYPICAL EXAMPLE OF THE DESTRUCTION THAT VISITED KATMANDU, WHERE AT LEAST 3000 PEOPLE WERE KILLED.



THE SINGHA DURBAR, OR GOVERNMENT HOUSE, WHICH WAS DESCRIBED AS "FORTUNATE TO THE EXTENT THAT SOME PARTS OF IT REMAINED STANDING": STRONGLY BUILT AND NOT IRREPARABLY DAMAGED.



MR. AND MRS. KILBURN OUTSIDE THE RUINS OF THEIR BUNGALOW AT KATMANDU: THE STATE ENGINEER OF NEPAL, AND ONE OF THE FEW EUROPEANS IN THE COUNTRY, ALL OF WHOM ESCAPED INJURY.



SITAL NEVAS, THE PALACE OF GENERAL KRISHNA SHUM SHERE, COMPLETELY DESTROYED—WHERE TWELVE MEMBERS OF HIS FAMILY REMAINED TRAPPED IN AN UPPER ROOM, BUT UNHARMED.



GOLE BAITHAK THAPATHALI: THE DURBAR AND RESIDENCE OF JUNG BAHADUR AND MAHARAJA DEB SHUM SHERE, WHERE EIGHT PEOPLE WERE KILLED WHEN THE BUILDING CRASHED IN THE EARTHQUAKE.

ON several occasions we have published vivid photographs of the havoc done in India by the earthquake which devastated Bihar and Nepal on January 15; but photographs from Nepal, owing to the country's isolation and to the damage done to its communications by the earthquake, have only just come to hand. Even now no definite final reports have been issued of casualties in Nepal; but it is known that three thousand at least were killed in Katmandu alone, and that the neighbouring cities of Bhatgaon and Patan suffered as severely as the capital. In Katmandu it was said that almost every house was damaged; but the temples,

on the whole, escaped more lightly, and a great impression was made on the religious-minded Nepalese by the fact that the Temple of Pasu-patinath, guardian deity of Nepal, remained intact. It should be recalled that Nepal, which is an independent kingdom in the Himalayas, is one of the oldest and staunchest of Britain's allies, and has for years supplied Gurkha troops of inestimable value to the Indian Army. General Bahadur Shum Shere, eldest son of the Prime Minister, is now on his way to London to confer a title, signifying "Most Energetic Emperor," upon the King. The General will remain as first Nepalese Minister.

A WINDOW ON THE WORLD: NEWS OF THE WEEK IN PICTURES.



THE NEW MERSEY TUNNEL, WHICH, AS A "WALK," WAS LATELY THE MEANS OF RAISING £7000 FOR CHARITY: AN ENGINEERING WONDER TO BE OPENED BY THE KING.

Extraordinary success attended the scheme for allowing the public to walk through the Mersey Tunnel as a means of gratifying curiosity and at the same time giving aid to the voluntary hospitals on Merseyside. Admission to the tunnel began on Good Friday and closed on April 2. Large crowds of visitors to the tunnel (which will be opened by the King in July) were expected, but the numbers exceeded anticipations. It was stated that nearly £7000 would be handed to the hospitals.



MAKING A 200-INCH MIRROR FOR THE WORLD'S LARGEST TELESCOPE: THE SCENE WHILE THE GLASS WAS BEING POURED—AN OPERATION WATCHED BY MANY SCIENTISTS.

As mentioned in our last issue, twenty tons of molten glass were poured into the mould to make the largest telescope mirror ever constructed, on March 25. It was a ticklish procedure, which took ten hours to complete, and the result—successful or otherwise—will not be known for ten months, so long must the mirror be allowed to cool in order to prevent cracking. The mirror, which is 200 inches in diameter, was made at the Corning Glass Works, Corning, New York.

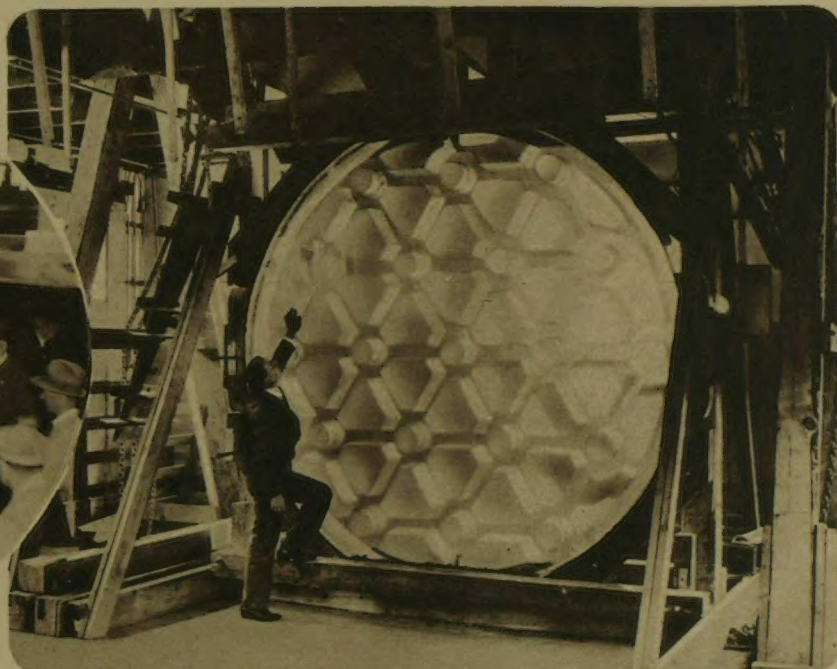
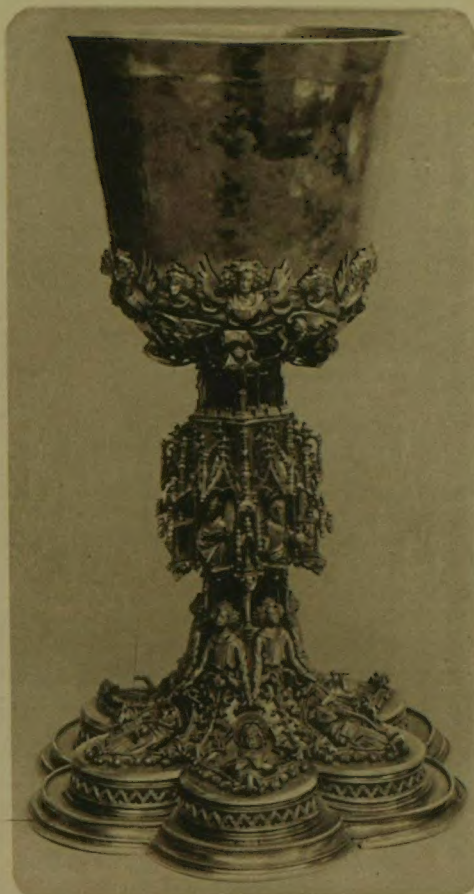


THE POPE CEREMONIALLY CONCLUDES THE HOLY YEAR: HIS HOLINESS PLACING BLESSED MORTAR ON THE THRESHOLD OF THE HOLY DOOR AT ST. PETER'S.

Wearing a linen apron embroidered in gold and using a golden trowel, the Pope placed blessed mortar on the threshold of the Holy Door at St. Peter's on April 2. This constitutes the symbolic ceremony with which the Pontiffs have marked the close of the Holy Year for over four centuries. Since many people could not visit Rome during the Holy Year, the Pope recently extended it to the whole Catholic World from April 8 last to April 28, 1935.

THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A SUPERB CHALICE BY A FIFTEENTH-CENTURY VENETIAN GOLDSMITH.

This superb chalice, of silver-parcel-gilt and enriched with blue and green enamel, is one of the masterpieces of an unknown Venetian goldsmith who was at work in the third quarter of the fifteenth century. Its elaborate Gothic style is not uninfluenced by the art of the countries north of the Alps, and shows no trace of Renaissance taste. The delicately worked niches contain figures of Our Lord in Majesty, the Virgin and Child, St. Peter, St. Paul, St. Catherine, and an angel. Round the base are the Christ of Pity, St. Peter Martyr, St. Dominic, St. Anthony of Padua, a bishop, and an angel who originally, it is thought, held a coat of arms.



A MIRROR TO ENABLE ASTRONOMERS TO PHOTOGRAPH STAR-CLOUDS TWELVE THOUSAND MILLION LIGHT-YEARS AWAY!—THE BACK OF THE NEW 200-INCH REFLECTOR.

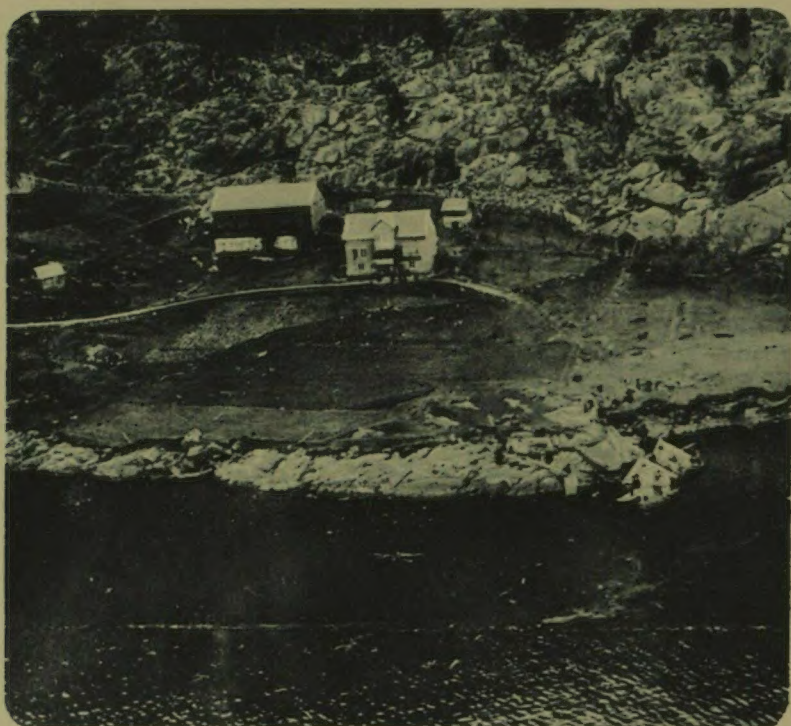
York, for the California Institute of Technology, and was designed to be set up at the Mount Wilson Observatory, Pasadena. When the pouring of the molten glass was half-completed some of the cores became detached and floated to the surface. At the time the director of the work was confident that these could be scooped out without damaging the mirror. Later, doubts arose whether the mirror would not be defective, and it was decided to make another mould.



A CAR FALLEN UPSIDE DOWN ON A RAILWAY LINE: THE EXTRAORDINARY RESULT OF AN ACCIDENT TO THE HON. HENRY CECIL, AT THETFORD BRIDGE.

The Hon. Henry Cecil, brother of Lord Amherst of Hackney, while motoring home from a dance at Euston Hall, the Duke of Grafton's seat in Suffolk, on the night of April 7, missed a turning owing to fog. The car crashed through a fence beside Thetford Bridge, somersaulted down an incline, and landed upside down on the railway. Mr. Cecil sustained concussion, and was taken to hospital. His companion, Mr. Freeman, though hurt, was able to return to Euston Hall.

"MOVING ACCIDENTS BY FLOOD AND FIELD": A PAGE OF DISASTERS.



THE NORWEGIAN ROCK-FALL CATASTROPHE: THE WAVE-SWEPT SITE OF FIOERAA, A VILLAGE WHERE 17 OF ITS 30 INHABITANTS PERISHED AND MOST OF THE HOUSES WERE WASHED AWAY.

Sudden catastrophe overwhelmed the two villages of Tafjord and Fioeraa, on the shores of the Korsnaes Fjord in the Aalesund district on the west coast of Norway, in the darkness of the early morning on April 7. An enormous mass of rock, estimated at about 8,000,000 cubic metres, crashed into the narrow waters of the fjord, setting up huge waves, felt 30 miles away, which



A SCHOONER HURLED ASHORE AT TAFJORD, IN THE KORSNAES FIORD, BY HUGE WAVES FOLLOWING THE FALL OF AN 8,000,000-CUBIC-METRE ROCK INTO THE NARROW WATERS.

spread 700 yards inland and demolished everything in their path. Three successive waves swept over the two villages. Of 280 inhabitants at Tafjord 23 were killed, and 17 of the 30 people living at Fioeraa on the opposite shore. The dead comprised 11 men, 12 women, and 17 children. Three whole families perished together. Later the total death-roll was given as 41. All boats in the fjord were thrown ashore, including a 40-ton motor-boat afterwards found 300 yards inland.



THE SOVIET ARCTIC SHIP "CHELIUSKIN" (MORE OF WHOSE MAROONED SURVIVORS HAVE BEEN SAVED BY AIR) SHORTLY BEFORE SINKING; AND AN AEROPLANE NEAR.

On April 7 Soviet aeroplanes landed at the ice camp off the Siberian coast where the crew and passengers of the "Cheliuskin" were marooned after she sank, crushed by ice, on February 13. The aeroplanes took five men safely to Cape Vankarem. It was stated that 85 people were still left, but that a number of aeroplanes had reached the coast, at a point within two hours' flight of the camp, and further rescues were anticipated. As noted under previous photographs in our issue of March 10, all the women and children had already been removed by air.



A NEW JAPANESE WAR-SHIP WHICH RECENTLY CAPSIZED, WITH A LOSS OF 100 LIVES, INCLUDING ALL THE OFFICERS: THE 527-TON DESTROYER "TOMOZURU."

The capsizing of the new Japanese destroyer "Tomozuru," on March 12, with a loss of 100 lives, was ascribed to inability to right herself when heeling far to port in heavy weather. She was the first of a new class, displacing only 527 tons, but mounting three 5-inch guns. She carried 113 officers and men. When she was found floating capsized, signals were heard from men still alive inside, and some were rescued, through a hole cut in the hull.



AFTER A TORNADO WHICH WRECKED SEVENTY-FIVE SMALL HOUSES IN TWO MINUTES: A SCENE OF HAVOC IN A STREET OF THE EDGWOOD DISTRICT AT NEW ORLEANS.

A tornado struck New Orleans at about 8 o'clock on the morning of March 26, and in two minutes wrecked seventy-five houses, of flimsy construction, in what is known as the Edgwood section of the city. A mile farther on it struck again and fifteen more houses collapsed, while a train of empty goods-wagons was blown from the line. No deaths were reported, but twelve people, it is said, were seriously hurt and hundreds were rendered homeless.



A CORNISH MANSION FIRE FROM WHICH THE 17 OCCUPANTS NARROWLY ESCAPED: CARCLEW, NEAR TRURO; SHOWING HOW THE HOUSE WAS PRACTICALLY GUTTED.

One of the finest country houses in Cornwall, Carclew, the home of Captain C. H. Tremayne, at Perranarworthal, near Truro, was practically gutted by fire in the early hours of April 5. Captain and Mrs. Tremayne were trapped in their room, but escaped by a back staircase. A visitor, Mrs. Swinton, wife of Colonel A. H. C. Swinton, similarly trapped, climbed down a ladder brought to her window. Many valuable pictures and other art treasures were destroyed.

FLOODLIGHTING'S NEW ECCLESIASTICAL FORM: A CATHEDRAL INTERIOR.

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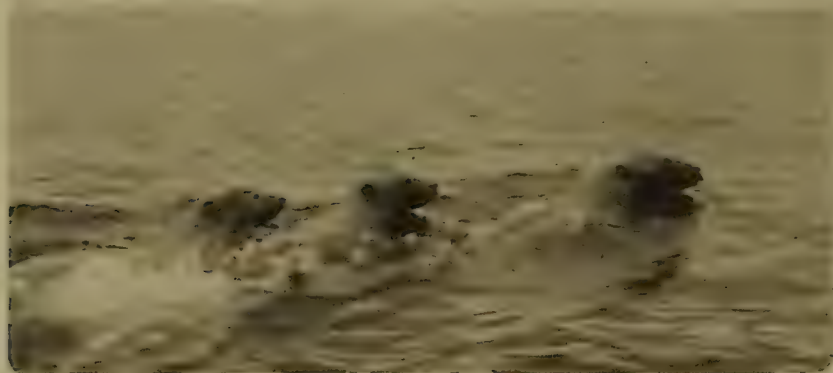


THE MAGNIFICENT REREDOS OF WINCHESTER CATHEDRAL FLOODLIT, AS IT CAN NOW BE AT ANY TIME: THE SCREEN, WHICH IS OF WHITE CAEN STONE, TRANSFORMED INTO THE LIKENESS OF OLD LACE.

Built probably between 1470 and 1510 and restored with great skill at the end of the last century, after the original figures had been destroyed by Puritan zeal, this magnificent reredos is one of the most striking features of Winchester Cathedral. The recent installation of electric light in the Cathedral Choir, involving the use of no less than five miles of electric cable, includes permanent arrangements for the floodlighting of the screen whenever desired. The Dean and Chapter are making a special effort to raise by the end of this summer the £10,000 required for the heating

and lighting of the Cathedral. The figures immediately beside the Crucifixion scene represent, from top to bottom (on the left): St. Peter, St. Swithun, the patron saint of this church, and St. Haedda; and (on the right) St. Paul, St. Birinus, and St. Æthelwold. This year is the thirteenth centenary of the arrival of St. Birinus in Wessex, heading a mission from Rome to convert the West Saxons, thirty-seven years after St. Augustine's mission had reached Kent; and a Festival of Music and Drama is to be held in the Cathedral and Close in the first week of July.

THE GOAL OF BRITISH EXPLORERS: GREENLAND— INCIDENTS OF A CAMBRIDGE EXPEDITION.



POLAR BEARS PHOTOGRAPHED AT CLOSE QUARTERS OFF CAPE DALTON, ON THE BLOSSEVILLE COAST: A MOTHER FOLLOWED BY TWO CUBS—ONE OF WHOM, FEELING TIRED, TRIED IN VAIN TO CLIMB ON HER BACK.



A SMALL HERD OF MUSK OX NEAR THE CAMBRIDGE EXPEDITION BASE CAMP: AN ANIMAL PECULIAR TO ARCTIC AMERICA, FREQUENTING THE MOST BARREN REGIONS.



A NEW GLACIER DISCOVERED BY THE CAMBRIDGE EXPEDITION, RUNNING DOWN FROM THE EAST SIDE OF THE LIVERPOOL LAND ICE-CAP TO THE EAST GREENLAND SEA.

As noted on the opposite page, a new British expedition is about to explore unknown mountain ranges on the east side of Greenland, between Scoresby Sound and Mount Forel, some 300 miles further south. Some of these mountains are shown above in the right-hand lower illustration. These photographs were taken last year during the Cambridge Zoological Expedition (consisting of Messrs. G. C. L. Bertram, D. L. Lack, and B. B. Roberts), which visited East Greenland, and returned home with considerable material from Scoresby Sound. According to an article in "The Times": "The work of the expedition was to study the land



THE "POURQUOI PAS?", WHICH TOOK THE CAMBRIDGE EXPEDITION TO GREENLAND: DR. J. B. CHARCOT'S BEAUTIFUL THREE-MASTED BARQUE, BUILT FOR HIS FAMOUS ANTARCTIC EXPEDITION OF 1908.



LOOKING AFT AT THE RIGGING AND CANVAS OF THE "POURQUOI PAS?" UNDER FULL SAIL: DR. CHARCOT'S THREE-MASTED BARQUE, IN WHICH THE FRENCH EXPEDITION CARRIED OUT IMPORTANT SURVEY AND GEOLOGICAL WORK IN EAST GREENLAND IN 1933.



THE UNMAPPED MOUNTAINS ON THE SOUTH COAST OF SCORESBY SOUND, EAST GREENLAND: A PHOTOGRAPH TAKEN FROM THE "POURQUOI PAS?", WHICH VISITED MILNE LAND AT THE HEAD OF THE SOUND.

and freshwater animals in the country round Hurry Inlet, a subsidiary fjord where the vegetation is said to be the richest in East Greenland. . . . The collection is the most representative yet made in East Greenland, and it is hoped that it will be a valuable contribution to the solution of certain problems of Arctic biology. Other work of the expedition consisted of a topographical survey, the coastline only having been previously mapped." The expedition sailed from Iceland to East Greenland in Dr. J. B. Charcot's "Pourquoi Pas?", which was taking a French expedition to the country with somewhat different objects in view.



THE KIND OF COUNTRY WHICH THE BRITISH SLEDGING EXPEDITION WILL TRAVERSE: THE WALTERHAUSEN GLACIER DESCENDING FROM THE VAST ICE-CAP THAT COVERS THE INTERIOR OF GREENLAND; WITH TWO GLACIAL LAKES IN THE FOREGROUND.



A LAKE IN GREENLAND, A COUNTRY SIXTY TIMES THE SIZE OF DENMARK AND EQUAL TO GERMANY, FRANCE, HOLLAND, BELGIUM, AND SPAIN PUT TOGETHER: THE UPPER END OF LOCH FINE, WHICH JOINS CLAVERING FJORD.

Continued.]

surveyor with the British Arctic Air Route Expedition of 1930-31, under the late Mr. Watkins. The other two members are Mr. Andrew Croft, who since October has been making preparations at the starting-point, Disko Bay, on the west coast, and Lieut. A. S. T. Godfrey, Royal Engineers, who will have charge of survey and navigation. The region to be traversed is a stretch of mountains, half-way up the east coast of Greenland, believed to contain ranges higher than any yet charted within the Arctic Circle. In 1931 some of Watkins's men reached Mount Forel (11,100 ft.), and found it to be the highest measured peak in the Arctic, but it lies at the extreme south of the unexplored territory, and away to the north they descried range after range reaching great heights. These mountains, it is believed, continue as far as Scoresby Sound, 300 miles north of Mount Forel. It has been decided to approach the region from the west, by crossing the ice-cap, which rises to about 9000 ft. The party will leave Disko Bay, on ski, on June 1, with 3 sledges, 42 dogs, and provisions for 10 weeks. A journey of 450 miles across the ice-cap will bring them to the northern end of the unknown country,

GREENLAND FROM THE AIR:

"ICY MOUNTAINS" IN A LAND OF EVERLASTING GLACIERS, WHERE A NEW BRITISH EXPEDITION IS TO EXPLORE UNKNOWN RANGES.



TYPICAL GREENLAND LANDSCAPE OF BARE ROCK AND SNOW AND GLACIERS; WITH LITTLE TO MITIGATE ITS AWE-INSPIRING SIMPLICITY: A VALLEY RUNNING INTO ELEONORA GULF, IN ANDRÉE LAND, ON THE NORTH OF FRANCIS JOSEPH FJORD.

A small British expedition, which had been organised under the patronage of the Prince of Wales, arranged to leave England for Greenland on April 7, to explore, with sledges, the last important area still unknown in the Far North. The party of three will be led by Lieut. Martin Lindsay, Royal Scots Fusiliers, a

[Continued below on left.]



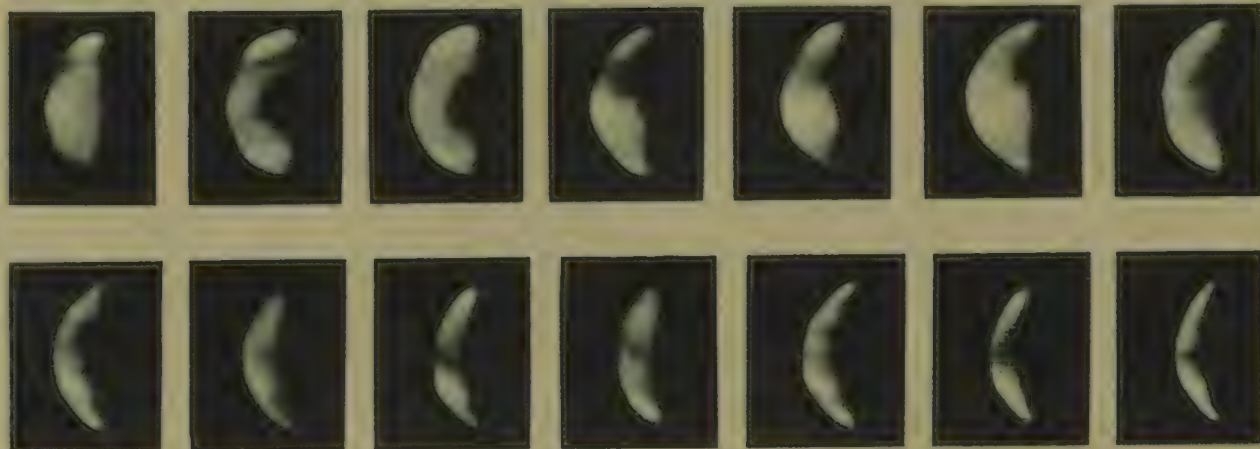
THE GRIM FACE OF GREENLAND FROM THE AIR—"A DESERT OF ICE AND SNOW STRETCHING FOR 600 MILES ACROSS ITS WIDEST PART": PART OF ANDRÉE LAND, WHERE ALMOST ALL THE VALLEYS ARE FILLED WITH THICK GLACIERS.

and thence they will turn south to map and examine geologically the whole length of the ranges. The proposed journey will extend for about 1000 miles, of which over 800 miles will be on unexplored ground at an altitude of more than 8000 ft. It will be far the longest journey made by a self-supporting party, without food depots, in a region containing no game. The above photographs were taken north of Scoresby Sound, from an aeroplane of the Norwegian Cartographical Expedition, on one of its surveys of the east coast of Greenland.

DOES LIFE EXIST ELSEWHERE IN THE SOLAR SYSTEM?—

PHOTOGRAPHS REPRODUCED FROM THE BULLETIN OF THE CARNEGIE

IS there life elsewhere in the Solar System? One of the first steps in the solution of this fascinating problem is to ascertain which of the planets in the solar system besides the Earth possess an atmosphere. Dr. Walter S. Adams (Director of the Mount Wilson Observatory of the Carnegie Institution of Washington) reaches certain conclusions in an article in the current Bulletin of the Institution, and of these we here avail ourselves. Regarding the planet Mercury he writes: "Both visual and spectroscopic observations agree in showing that it can have no appreciable atmosphere." Mercury always turns the same face to the sun, and the temperature of one side is therefore probably always about 600 deg. F. (above the melting-point of lead), while on the dark side the temperature has never been measured, but must be extremely low. Venus, however (a planet almost the Earth's twin in size), has an extensive atmosphere, and is surrounded by what appears to be a perpetual layer of clouds. The spectro-scope proves the absence of any appreciable amount of oxygen or water vapour above the cloud level of Venus, from which the light is reflected; and the presence of carbon dioxide gas in large quantities in this region. Carbon dioxide is, of course, the gas consumed by plant life, and the suggestion has been repeatedly made that the free oxygen in the Earth's atmosphere is wholly of vegetable origin. If, as Russell suggests, any original free oxygen in the atmosphere of Venus was exhausted in the oxidation of the rocks of the surface, and plant life did not develop, we should find here an explanation of the existing spectroscopic conditions. This is merely a hypothesis, however; while, on the other hand, nearly all astronomers agree that, on general considerations, Venus should be better fitted than any other planet for the existence of such life as is known on the Earth. The temperature at the surface of Venus is, doubtless, higher than that of the surface of the Earth. Turning now to Mars, it can be stated at once that it has an atmosphere, but not a dense one. Unlike Venus, we can observe



THE MOST PROBABLE SEAT OF LIFE AMONG THE PLANETS OTHER THAN THE EARTH: ULTRA-VIOLET PHOTOGRAPHS OF VENUS IN JUNE (UPPER SERIES) AND JULY (LOWER SERIES) A PLANET WITH AN EXTENSIVE ATMOSPHERE.

caps. The general tendency is for these areas to become darker and more prominent in the spring season for each hemisphere, and to fade and become yellowish in the autumn of the year. Lowell and others have ascribed these changes to the presence of vegetation. Associated with this effect is the vexed question of the canals on Mars, observed by Lowell as fine, narrow, straight markings making a network covering much of both the dark and the reddish areas of the planet. That fine details are present on the surface of Mars which could form a basis for Lowell's observations is beyond question. Dr. Adams adds, however, "The existence of markings which can hardly be interpreted as of other than artificial origin is subject to serious doubt in view of the results of other experienced observers." The presence

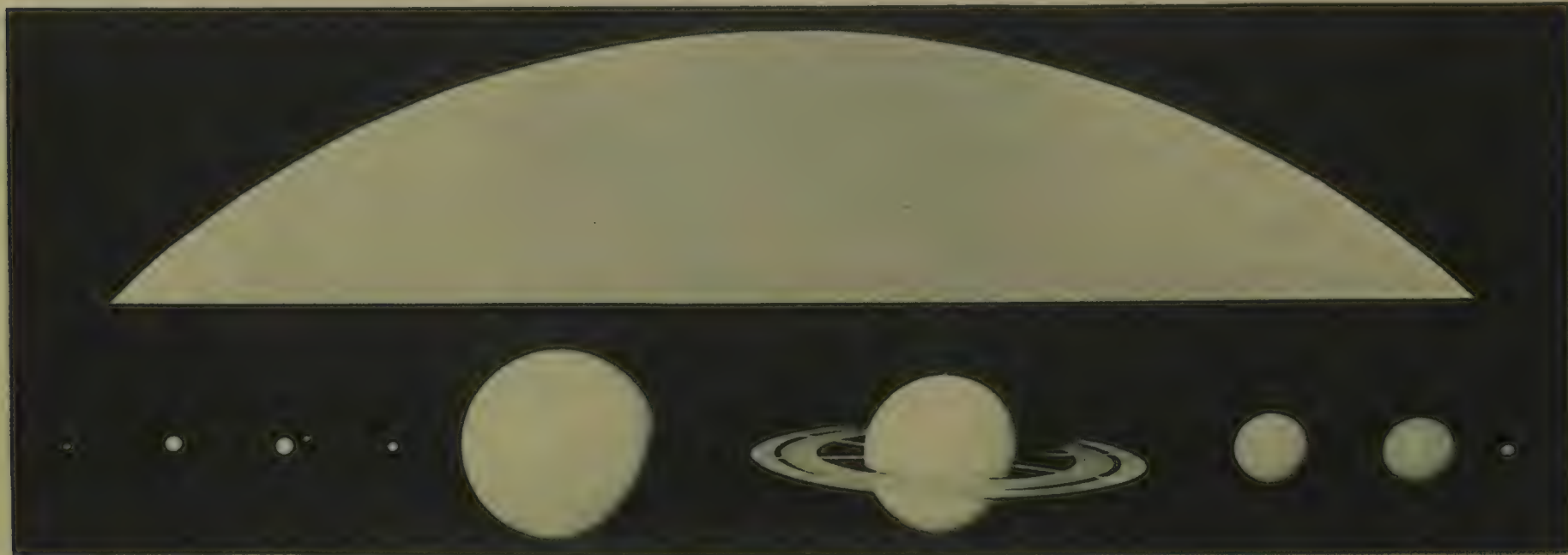
of atmosphere around Mars has been proved in a variety of different ways. One of the most interesting of these is through a series of photographs in light of different colours, such as was first made by Dr. Wright of the Lick Observatory. The photograph in red light shows a greater quantity of detail on the surface of the planet, while that in violet light shows almost none. The red light can pierce through the haze of the planet's atmosphere, while the violet light has little penetrating power. Moreover, the size of the image in the violet light is greater than that in the red light, thus indicating that the atmosphere stops the violet light above the level of the surface and gives the appearance of a larger disc. Clouds have occasionally been observed in the atmosphere of Mars, but are comparatively infrequent. It has been proved by spectroscopic investigations that the quantity of oxygen and water vapour in the atmosphere of Mars must be small. One-tenth of one per cent. of the amount of free oxygen above an equivalent area of the Earth (at sea level) is the amount indicated by the latest investigations. While the presence of water vapour on Mars seems to be proved by the existence of the polar caps, the water they contain need not exceed that in a large lake, and could hardly be detected in the form of water vapour distributed throughout the planet's atmosphere. The temperatures experienced on Mars have also been measured. When Mars is nearest the sun, the temperature of the surface exposed to the strongest solar radiation reaches about 60 deg. F. (say the temperature of a warm May day in England);

but when Mars is farthest from the sun this drops to about the freezing temperature; while at the polar caps a hundred deg. below zero may be experienced! On the dark side of Mars a temperature of forty degrees below Fahrenheit zero is to be expected, and probably considerably lower temperatures. Summing up the conditions on Mars, we find a small planet with very little water vapour and very little oxygen, whose sunlit surface in the Tropics, only at the most favourable times, reaches temperate conditions, and during much of the time is at freezing-point. Every twenty-four hours, as the planet rotates, the surface drops to a temperature of forty degrees below zero. It is clear from these observations that the atmosphere of Mars is of such low density that its shielding effect is small, and that its surface warms and cools with a rapidity far greater than that of any desert on the Earth. "Under such conditions," Dr. Adams concludes, "if we can conceive of any vegetation on Mars, it would seem that it must be of a very rudimentary type which requires little



ANOTHER POSSIBLE ABODE OF LIFE AMONG THE PLANETS OTHER THAN THE EARTH: MARS—SHOWING ONE OF THE POLAR CAPS, WHICH SEEM TO EVIDENCE A MARTIAN ATMOSPHERE, PERHAPS CONTAINING WATER VAPOUR.

its surface directly and find there numerous conspicuous and, in some respects, unique markings. The colour of the general surface of Mars is reddish; but nearly one half of this surface is covered by darker areas of a grey or dull green colour sharply bounded in many cases. At the poles of the planet are two brilliant white areas, the polar caps. It is a remarkable fact that these polar caps show conspicuous changes with the Martian seasons, being actually large in winter and smaller in summer. Indeed, the southern polar cap has been known to disappear completely towards the end of the summer season, but the northern always remains visible, although greatly diminished in size. "It is difficult to conclude," writes Dr. Adams, "that these areas are not actually covered with snow or ice, although the rate of melting indicates that the deposit must be relatively thin." But there are other seasonal changes on Mars of the greatest interest. Changes in the colour of the large dark areas towards the equator of the planet appear to accompany the melting of the polar



THE RELATIVE SIZE OF THE PLANETS—WHICH DETERMINES THEIR CAPACITY TO RETAIN THEIR ATMOSPHERES: BELOW (L. TO R.) MERCURY, VENUS, THE EARTH AND THE MOON, MARS, JUPITER, SATURN, URANUS, NEPTUNE, AND PLUTO; AND (ABOVE) PART OF THE SUN TO THE SAME SCALE.

PLANETARY ATMOSPHERES AS AN ALL-IMPORTANT FACTOR.

INSTITUTION OF WASHINGTON, BY COURTESY OF THE INSTITUTION.



THREE VIEWS OF "UNINHABITABLE" SATURN, AND THE FAMOUS RINGS—AS SEEN THROUGH A SIXTY-INCH TELESCOPE: A PLANET WHOSE ATMOSPHERE GIVES EVIDENCE OF MARSH GAS AT A TEMPERATURE OF 140° F. BELOW ZERO!

below zero may be inferred from the observations. It seems highly probable that the unknown bands in the spectra of the outer planets are also due to gases compounded of hydrogen and carbon, since hydrogen must be very abundant in their atmospheres. The latest and most distant addition to the number of known planets is Pluto. Its mean distance from the sun is about forty times that of the Earth, and its mass, the determination of which is subject to some uncertainty, is about one-tenth of that of the Earth. Unlike the giant planets which are its nearest neighbours, Pluto is too small to have reserves in its own mass on which to rely, and it has probably lost any atmosphere it may once have had, though some remnants of nearly inert gas may still cling about it. Dr. Adams's concluding paragraph sums up the question of the existence of life elsewhere in the Solar System. "It is clear," he writes, "that only two of them (the planets), Venus and Mars, can by any stretch of imagination be regarded as possible abodes of life. Of these Venus must, so far as we can judge, remain largely a subject for speculation. We cannot see its surface or analyse its lower atmosphere. . . . It is quite impossible to state definitely that life may not have developed on its surface."

With Mars, the case against the existence of life appears much stronger. The surface of the planet can be studied directly, and the atmosphere examined throughout its entire depth. It appears like a dying world.

nourishment from the atmosphere and gives out correspondingly little oxygen." With the major planets, Jupiter, Saturn, Uranus, and Neptune, we pass to an entirely different class of physical objects. They have large masses, rotate rapidly, and are at such great distances from the sun that they receive very little heat. Jupiter and Saturn have dense atmospheres which prevent us from seeing down to the surfaces of the planets, if such surfaces exist; and all of their markings are subject to change, although in some cases they persist for long periods. The great red spot on Jupiter, for example, was 30,000 miles long and 7000 miles wide, and lasted for many years, gradually becoming rounder and smaller until it has now almost disappeared. The white spot on Saturn (which was first observed in this country by Mr. Will Hay, the comedian, on August 3 last year) was also very large, but changed its form with great rapidity. The analysis of the light reaching us from the major planets shows the presence of numerous bands in the red and infra-red portions of the spectrum, some of which are very prominent, especially in the atmospheres of Uranus and Neptune. The origin of these bands is still unknown, but recently Wildt and Dunham have identified several with bands produced by ammonia gas and methane. (Methane, or marsh gas, is a common product of volcanic activity on the Earth.) The bands due to ammonia are more prominent in the spectrum of Jupiter, and those of methane in that of Saturn. Comparisons with laboratory results indicate that the ammonia present in the atmosphere of Jupiter is equivalent to a layer of gas thirty feet thick at an atmospheric pressure. A minimum temperature of about 180° deg. F.



"UNINHABITABLE" JUPITER: A HUGE PLANET WHOSE ATMOSPHERE GIVES SPECTROSCOPIC EFFECTS OF UNKNOWN ORIGIN; AND SHOWS CONSPICUOUS "BELTS"—PROBABLY CLOUDS OF SOME SUBSTANCE THAT VAPORISES AT LOW TEMPERATURES.



THE SOUTHERN PORTION OF THE "UNINHABITABLE" MOON'S SURFACE: A MASS LACKING WATER VAPOUR, OR ANY OTHER GAS, TO EQUALISE THE SUN'S RADIATION ITS TEMPERATURE CONSEQUENTLY UNDERGOING ENORMOUS VARIATIONS, FROM THE BOILING POINT OF WATER TO 250° DEGREES F. BELOW ZERO ON THE DARK SIDE!

HOW INSECT POISON IS DIFFUSED FROM AIRCRAFT: A GERMAN METHOD ANALOGOUS TO PROJECTED MEASURES AGAINST AFRICAN LOCUSTS.



(LEFT) A POISON DUST ATTACK ON CATERpillARS IN GERMANY: DR. GÖRNITZ, THE LEADER OF THE CAMPAIGN, GIVING FINAL INSTRUCTIONS TO A PILOT. (RIGHT) LOADING THE SPECIALLY FITTED AEROPLANE WITH BAGS OF POISON DUST; THE WORKERS WEARING MASKS AND HELMETS.



THE DESIRED EFFECT OF "VERINDAL," THE GERMAN POISON POWDER, ON DESTRUCTIVE CATERpillARS: HUNDREDS OF THE INSECTS HAVING SUCCUMBED.



VALUABLE WOODLAND PROTECTED FROM A CATERpillar PLAGUE: A STRIKING PHOTOGRAPH OF THE USE OF AIRCRAFT IN GERMANY TO DIFFUSE POISON DUST OVER A THREATENED AREA.



THE CLOUDS OF POISONOUS POWDER SETTLE GENTLY ON THE FOREST, KILLING THE DESTRUCTIVE INSECTS, BUT DOING NO HARM TO THE MAMMALIAN WILD LIFE: AN EFFECTIVE AND NECESSARY METHOD OF FOREST PRESERVATION.



DUST CLOUDS, STREWN FROM THE AIR, PENETRATING THROUGH THE TREE-TOPS: A PERVADING POISON WHICH SEEKS OUT AND KILLS DESTRUCTIVE INSECTS AS NO OTHER METHOD COULD—AN INTERESTING EXAMPLE OF THE APPLICATION OF "WAR TECHNIQUE" TO PEACE-TIME PROBLEMS.



EQUIPPED WITH OVERALLS, HOODS, SPECTACLES, AND MASKS TO PROTECT THE SENSITIVE PARTS FROM INFLAMMATION: WORKERS WHO HANDLE "VERINDAL," THE GERMAN POISON POWDER.

We record on the opposite page that an immediate experiment is being made to combat the locust menace in Africa with clouds of poison dust discharged from an aeroplane ahead of an advancing swarm; and here we are able to illustrate a strictly analogous method, combining the use of poison dust and aircraft, successfully used against insect pests in Germany. A plague of destructive caterpillars visited a forest at Gadow, near Wittstock, Prussia, and, in order to preserve a stretch of beautiful and valuable woodland, a poisonous powder called "verindal"

was prepared, which has the property of quickly killing insects with which it comes in contact. Although "verindal" is comparatively harmless to men and other mammals, measures for preventing accidents are necessary, and those who handle it have to be protected with masks and spectacles against inflammation of the eyes and mucous membranes. It was found that the best means of diffusing the powder was from aircraft, which are used during the calm and cool hours of early morning and late evening, the poison then gently settling over the wood.

LOCUSTS: A PLAGUE TO BE FOUGHT BY POISON DUST FROM AEROPLANES.



A SWARM OF LOCUSTS DARKENING THE SKY, SUCH AS IS TO BE FOUGHT IN NORTHERN RHODESIA WITH CLOUDS OF SODIUM ARSENITE DISCHARGED FROM AIRCRAFT: AN EXTRAORDINARY PHOTOGRAPH TAKEN FROM A TRAIN BETWEEN SALISBURY AND UMTALI IN SOUTHERN RHODESIA.



THE AIR ALMOST SOLID WITH LOCUSTS: A TRULY ASTONISHING SWARM, WHICH A TRAIN, TRAVELLING AT THIRTY MILES AN HOUR, TOOK A QUARTER OF AN HOUR TO PASS THROUGH.

A most interesting announcement was made on April 6 to the effect that experimental air attacks were to be carried out in Northern Rhodesia on flying swarms of locusts. An Imperial Airways machine is to be used to discharge clouds of poison dust ahead of the flying insects. Mr. H. H. King, formerly Chief Entomologist to the Sudan Government, left London for Northern Rhodesia on April 6 to take charge of the work. Mr. King discovered in laboratory tests two years ago that a spray of finely ground sodium arsenite is speedily fatal to the adult locust; and since then laboratory experiments have progressed so far that nothing remains but

full-scale trials in the field. Careful thought has been given to the possibility of scattered poison dust having a noxious effect on living things other than locusts, and it is confidently believed that no danger to human beings, crops or livestock will arise, since the density of the dust cloud so quickly reduces itself. This Rhodesian venture will cost £4300, including the cost of a specially fitted aeroplane. It will be recalled that an article by Miss Elwin in our issue of January 6 last contained a hint that poison gas might be used against locusts from the air; but poison dust has proved lighter, as well as being cheaper and easier to handle.

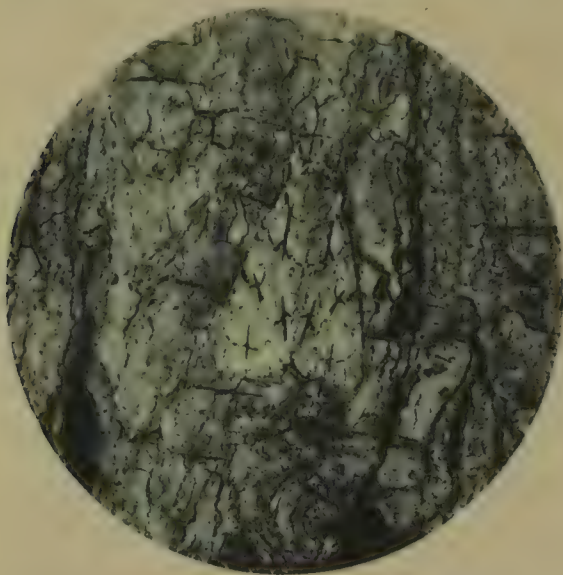
THE WORLD OF SCIENCE.

PROTECTIVE RESEMBLANCE AND NATURAL SELECTION: "CAMOUFLAGE" AMONGST MOTHS AND BUTTERFLIES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE first day of spring, for me, was March 25! The morning broke dull and cold, but before midday the sun was shining gloriously. The grass in my paddock was swarming with spiders, which every now and then stopped to sun themselves on a dead leaf. Brimstone butterflies, red admirals, and peacocks in surprising numbers for the time of the year, were flitting about in search of the few flowers that were open. I found a bumble-bee busy at the crocuses, and presently, covered with pollen from head to tail, he flew up and alighted on my study wall to enjoy a sun-bath.

While these butterflies were on the wing they were indeed conspicuous, and no less so on alighting, when they sat for a moment with widely outspread wings. But the moment they closed, their garish colours vanished, and had I not seen them alight I might not have seen them at all. As further evidence that they are inconspicuous when at rest, we may cite the fact that on dull days, when they go into hiding, that hiding-place is never discoverable, except, perhaps, by the merest accident. Here, then,



ANOTHER STRIKING EXAMPLE OF "CAMOUFLAGE," OR "PROTECTIVE RESEMBLANCE," AMONG ENGLISH MOTHS—A FORM OF COLORATION THAT HAS PROBABLY COME ABOUT BY THE ACTION OF "NATURAL SELECTION," WHEREBY THE MORE CONSPICUOUS IN EACH GENERATION WERE EATEN: THE GREY DAGGER MOTH, THE COLOUR OF WHOSE CLOSED WINGS HARMONISES WONDERFULLY WITH THE BARK OF THE TREE ON WHICH THE MOTH IS RESTING.

in our very midst, are instances of protective resemblance as effective, though not as arresting, as in the famous "leaf butterfly," *Kallima*.

For this, when the wings are closed, simulates a dead leaf so exactly as to deceive even experienced entomologists. Alfred Russel Wallace, perhaps the first European naturalist to see it in its native wilds, tells us that it was common in the dry woods and thickets of Sumatra, and seemed to defy capture. For after a flight of a few yards it would enter a bush of dry or dead leaves, and, however stealthily he crept up, he could never find it. Then it would dash out, and the chase would begin again. But on a day it happened that one, for a moment, slightly opened and closed its wings, thus revealing the upper surface, with its bright band of orange; and he promptly secured that hard-won prize! Then he discovered the secret of its elusiveness. For the under-surface, in coloration, exactly matched the dead leaves among which it had taken sanctuary. The shape of the wings completed the deception. For the hind-wings each bore a short tail-like projection, so that, when brought together, they rested on the twig and formed the stalk of a leaf, from which ran a dark line forming its "mid-rib"! Small silver spots, here and there, simulating fungus marks, completed this brilliant piece of "make-up."

Kallima has ever since formed the great example of protective resemblance among the butterfly tribe, creating the impression that we must go to the Tropics for instances of this kind. Yet, as a matter of fact, we can find similar though less spectacular instances in our own countryside. Our comma-butterfly is one of these. Herein the edges of the wings present a curiously ragged appearance. Their

upper surfaces are of a tawny yellow, barred with black, and so fairly conspicuous. But the under-sides are of a dark brown, with paler brown mottlings; so that when the wings are closed they might well pass for a tattered leaf. A small "comma-like" mark—hence the name—on the hind-wing looks like a crack in the leaf! This has a striking parallel in a moth living in Trinidad, for its wings present a similar tattered and torn appearance. Their coloration is described as of a dead brown, with dark brown markings resembling the growth of some fungus. But the crowning feature of this piece of deception is formed by transparent patches interlaced with fine lines, simulating a partly skeletonised leaf! Resting on the ground, as seems to be its habit, among dead leaves, the chances of detection are remote. It is certainly a curious coincidence that we should find a moth and a butterfly, both with ragged wings, and resembling a dead leaf, in regions so remote as England and Trinidad.

Many of our butterflies are conspicuous enough when flying: but when at rest, even though they seem to lack any approach to a "protective coloration," yet by no means "catch the eye." Our brimstone and clouded-yellow butterflies afford instances in point: though, as with our swallow-tail, the coloration of both upper and under surfaces are practically identical. Nevertheless, when, after the manner of butterflies, they rest with the wings upraised and pressed together, even when seen broadside-on they are not conspicuous, probably because they harmonise with the immediate surroundings.

Our brimstone and clouded-yellow butterflies afford instances in point: though, as with our swallow-tail, the coloration of both upper and under surfaces are practically identical. Nevertheless, when, after the manner of butterflies, they rest with the wings upraised and pressed together, even when seen broadside-on they are not conspicuous, probably because they harmonise with the immediate surroundings.



A CONVINCING EXAMPLE OF "CAMOUFLAGE" AMONG BRITISH MOTHS: THE POPLAR HAWK, WHICH, WHEN AT REST, THRUSTS THE HIND WINGS OUT SO AS TO PROJECT BEYOND THE FORE-WINGS—THUS PRODUCING THE EFFECT OF OVERLAPPING LEAVES.

This photograph, it should be observed, was taken from a captive specimen, and, the moth not being in its natural haunts, the "overlapping leaf" effect loses some of its force.

Among our moths "protective resemblance" is much more common. And it is here conferred by the fore-wings only. For moths, exceptions apart, rest with the wings held horizontally, the fore



A BRITISH BUTTERFLY WHOSE WINGS WITH JAGGED EDGES SIMULATE A DEAD LEAF WHEN CLOSED: THE COMMA-BUTTERFLY—SO CALLED FROM THE COMMA-LIKE MARK ON THE UNDER-SURFACE OF THE HIND WING.



A WEST INDIAN MOTH WHOSE WINGS WITH RAGGED EDGES FORM AN EFFECTIVE MEANS OF "CAMOUFLAGE": THE REMARKABLE "LEAF MOTH" OF TRINIDAD (*DRACONIA*), WHICH SIMULATES A DEAD AND PARTLY-SKELETONISED LEAF.



ONE OF THE MOST VIVIDLY COLOURED OF OUR NATIVE BUTTERFLIES WHEN IN FLIGHT—WHICH IS RAPID—BUT BY NO MEANS SO CONSPICUOUS WHEN AT REST: A FINE CLOSE-UP PHOTOGRAPH OF A BRIMSTONE BUTTERFLY ON A FLOWER.

completely covering the hind-wings, which are often vividly coloured, as with our yellow and crimson underwings. Against the bark of a tree, a common resting-place, they defy detection. The scarce *marveil-du-jour* commonly rests on lichen, and its coloration partakes in a most wonderful way with such a background. The pine-hawk and the poplar hawk-moths rest after a different fashion. For they thrust the hind-wings forwards, so as partly to project beyond the fore-wings, giving the appearance of one leaf partly covering another. The lappet-moth affords another case well known to collectors. For it has a habit of hanging suspended by the fore-feet, and the wings held as in these two hawk-moths, so that it looks like one dead leaf partly covering another.

When we come to seek for an explanation of these cases of "protective resemblance" we are faced with a problem which yet awaits solution. The insects cannot know the nature of their coloration; still less can they influence it. Nor can we credit them with a conscious effort to avail themselves of its possibilities in the way of deceiving would-be enemies. We seem, indeed, compelled to assume the action of "Natural Selection," which gave survival-value to those

individuals which most nearly harmonised coloration with resting habits. For it is when at rest that protection is most needed. By the gradual elimination of the more conspicuous the results we see to-day were attained.

Protective resemblance, of course, is not confined to butterflies and moths. We find instances quite as astonishing in every group of the animal kingdom. Sometimes we do, indeed, almost seem to have some sort of consciousness of these deceptive appearances of coloration or shape, as in the case of the "praying mantis" and that Javan spider which spins a web on a leaf and takes up a position on its centre so that unwary carrion-flies may mistake it for a splash of a bird's droppings which has fallen on the leaf!

The angler-fish, again, has the first ray of the dorsal fin shifted forwards immediately over the mouth. Here it forms a long rod, with a little flag on its end. This is gently waved about on the approach of small fishes, which, having sighted something apparently good to eat, crowd round to investigate: when they are suddenly engulfed. For the angler's flattened body, lying in the mud, is invisible! Here, at any rate, are a few facts which it may afford both amusement and profit to bear in mind in spring and summer walks abroad.



ON THE AIR ROAD TO SINGAPORE: "THE ASS'S EARS": ONE OF THEM ALSO CALLED THE CATHEDRAL ROCK—AN AMAZING CLIFF FORMATION ON THE BALUCHISTAN COAST.

Here and on the three following double-pages we reproduce some remarkable air photographs of Eastern lands, covering immense distances and showing what majestic views of the world are obtained from an air liner along the route between London and Singapore. They are very fine examples of a set from which we shall publish others in later issues.

These pictures were taken by a special photographer of "The Times," who travelled by Imperial Airways the whole length of the route to the East. He had two cameras, each fitted with a Taylor-Hobson-Cooke lens, one 25 inches and the other 10½ inches in diameter, and Ilford infra-red plates were used throughout. The aeroplane did not deviate from the

regular route, but occasionally climbed to 12,000 ft. or 14,000 ft. to increase the camera's range, sometimes extending 200 miles or more. The fantastic cliff formation shown above is near Gwadar, on the coast of Baluchistan. The enormous mass of fretted rock is the Jabal-i-Mehdi, commonly known, from its two pointed projections, as the Ass's Ears.

One of them (here seen in the left background) has spires and pinnacles which, on a closer view, resemble a great church. Hence it is generally called the Cathedral Rock. The aeroplane was only a few miles away and flying at 600 ft. Besides the foreground detail, the infra-red process indicates also the vast expanse of desert beyond.

INFRA-RED PHOTOGRAPH BY "THE TIMES" (WORLD COPYRIGHT STRICTLY RESERVED.)

THIS remarkable photograph, as well as the two succeeding, belongs to the same series as that described on the preceding double-page. In an article relating to it, by the aeronautical correspondent of "The Times," we read: "The aeroplane on this route does more than cross remote tracts. It presents to the passenger views far more comprehensive than can be obtained by any earth-bound agency. Who, for instance, has been able to survey the land of Palestine in such a way that a long stretch of the Jordan, with the Lake of Galilee in the distance, is brought into one long rising perspective?" A note particularising the scope and detail of the adjoining photograph states: "Almost the whole of the Jordan Valley is included in this infra-red panorama, for in the distance on the extreme right is the Lake of Galilee, nearly seventy miles away. To the left of the lake and beyond the Plain of Esdraelon lies Nazareth, and further left is Mount Carmel. The special Ilford plate used has included beyond the lake the mountains of Galilee, on which stands Safed, 'the city which is set upon a hill.' This picture is of unusual interest, for it indicates at a glance the dominating influence that the Jordan has had on the country throughout history. The river is seen winding sinuously through the valley, which is generally believed to be part of an old sea-bed."



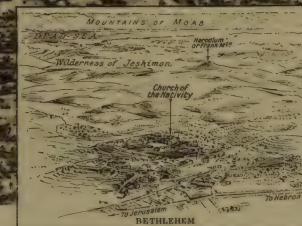
(ON THE RIGHT) A KEY DRAWING TO THE ADJOINING AIR PHOTOGRAPH OF THE JORDAN VALLEY, INDICATING THE APPROPRIATE PORTIONS OF LOCALITIES MENTIONED. By Courtesy of "The Times."

INFRA-RED PHOTOGRAPH BY "THE TIMES."
(WORLD COPYRIGHT STRICTLY RESERVED.)

ON THE AIR ROAD TO SINGAPORE: A WONDERFUL VISTA OF THE JORDAN VALLEY THROUGHOUT ALMOST ITS WHOLE EXTENT, SHOWING (IN THE UPPER RIGHT BACKGROUND) THE LAKE OF GALILEE, NEARLY 70 MILES AWAY.

LIKE that given on the preceding double-page, the infra-red panorama here reproduced exemplifies the wonderful experience that travellers by air mail to the East enjoy in viewing the sacred scenes of the Holy Land from the air. Continuing our previous quotation from "The Times" regarding the Jordan Valley photograph, we read: "On reversing the direction in which Moses looked, the passenger in an aeroplane on this run may look across Bethlehem and the hills beyond to the Mountains of Moab, not far from Mount Nebo, where Moses stood to overlook the Promised Land." An explanatory note on this particular photograph, pointing out details of the city and the landscape, mentions that it was taken from an Imperial Airways machine while flying over Bethlehem, with the camera pointing in a south-easterly direction. "The Church of the Nativity," the note goes on to say, "is the prominent building in the centre. The volcano-looking mountain in the middle distance is the site of Herodium, now known as the Frank Mountain, and beyond that lies the rugged Wilderness of Jeshimon leading down to the Dead Sea, which can be seen below the distant Mountains of Moab." The Dead Sea has an area of 353 square miles, being 46 miles long from north to south, and 10 miles broad in the middle. It lies 1280 ft. below the level of the Mediterranean. The river Jordan flows into it.

ON THE AIR ROAD TO SINGAPORE: AN AERIAL PANORAMA OF BETHLEHEM, WITH THE CHURCH OF THE NATIVITY, AND (IN THE BACKGROUND) THE DEAD SEA, BEYOND WHICH RISE THE MOUNTAINS OF MOAB.



Infra-Red Photograph by "The Times."
(World Copyright Strictly Reserved.)

(ON THE LEFT) A KEY DRAWING TO THE ADJOINING AIR PHOTOGRAPH OF BETHLEHEM AND SURROUNDING COUNTRY, INDICATING APPROXIMATE POSITIONS OF LOCALITIES INCLUDED.
By Courtesy of "The Times."



ON THE AIR ROAD TO SINGAPORE: THE SHIP CANAL ACROSS THE ISTHMUS OF CORINTH, WHERE NERO BEGAN A CANAL—A WESTWARD VIEW FROM THE SARONIC GULF.

The Imperial Airways route between London and Singapore affords passengers wonderful views of classical Greece. Here we see the ship canal cut across the Isthmus of Corinth in 1881-93, at a cost of £2,400,000, connecting the

Gulf of Corinth (seen in the background) with the Saronic Gulf (in the foreground). In ancient times ships were dragged across the Isthmus, but a canal was contemplated by the Romans in the days of Caesar, Nero, and

Hadrian. Under Nero one was actually begun in A.D. 67. The present canal is about 4 miles long, 70 ft. broad, and 26 ft. deep. Towards the far end a faint line indicates the bridge of the Athens-Corinth railway. The

port at the near end is modern Isthmia. Within half a mile to the south-west is the site of the ancient stadium where the Isthmian Games were held. Parallel to the canal the ancient wall across the Isthmus can still be traced.

INFRA-RED PHOTOGRAPH BY "THE TIMES" (WORLD COPYRIGHT STRICTLY RESERVED.)

THE NEW ATTLA.

BEING AN APPRECIATION OF

"THE CRIMSON JESTER": By H. H. DUNN.*

(PUBLISHED BY HARRAP.)

IN the early chapters of that strange, elusive book, "The Plumed Serpent," the late D. H. Lawrence conveyed with extraordinary subtlety the animal ferocity—there is no other term—which pervades the Mexican atmosphere. It is ubiquitous and endemic; for certain periods it may be suppressed, but it is never far below the surface. When the long reign of Porfirio Diaz ended, this lurking tiger leapt up rampant and devoured all Mexico with bestial snarlings and tearings which it is difficult for Europe to credit. Thus, in 1914, a number of "liberators" were preying upon the land—among them Obregón, Carranza,

twenty years the body of Mexico staggered under the onslaughts of its inexorable tormentors. It is a marvel that there is any of it left, and it is needless to say that the poor remnant still bleeds and quivers.

Among all these there was none more voracious, and certainly none more cunning, than the deplorable wretch whose horrid life and deeds are described, with much gusto, in this book. Emiliano Zapata was a pure-blooded Indian of Southern Mexico, which, as Mr. Dunn reminds us, is an entirely different country from Northern Mexico, the land of the *gringo*. Zapata, by shrewdness, bribery, force of personality, and terrorisation, collected round him a formidable force of Indians, skilled in guerilla warfare, hungry for booty, and utterly ruthless in the acquisition of it. Zapata professed to have a policy and a programme for his revolution: briefly, it was the return of the land to the Indians, and non-interference with their predatory and shiftless way of life. Actually, he appears to have been animated by two genuine motives only. The first was hatred of the white man, and more particularly of the Spaniard. There can be no doubt that the white man, by his treatment of the Indians, had in large measure brought this retaliation upon himself; and that provocation gave Zapata and his sub-human followers ample pretext

rewards in return for promises which were never intended to be anything but pranks of his impish humour. He was the irreducible element without which none of the bandit-presidents could reckon, and he was in command of the largest and most efficient fighting force in Mexico. His followers had the common bond of race, whereas none of the other "armies" had any bond except lust of plunder, which they were ready to gratify under any leader or any catchword. General Huerta was the most formidable enemy of the southern horde, and by his superior military accomplishments he would probably have destroyed it; but he fell out with the Wilson Administration, and his reign was brief. With this threat removed, Zapata went from strength to strength. He was master of an enormous area. By 1915 he was the controlling power of the whole country. He created and left to their fate three puppet Presidents. He occupied Mexico City, giving it, curiously enough, a greater measure of order and security than any of the contestants who had previously "liberated" it; in return for this favour, he levied on the city tribute of 12,000 dollars in gold, paid daily. In all, he extracted from the tormented capital half-a-million dollars.

It is unnecessary to say that his path was strewn with corpses, most of them mangled. He is reputed to have killed nearly 250 people with his own hand, and Mr. Dunn thinks that this estimate does less than justice to



ZAPATA'S WIDOW: MARIA FLORES DE ZAPATA, HIS ONE LEGAL WIFE, WHO SAW HIS DEATH AND DESCRIBES IT.

The author first heard of Zapata's death from Maria Flores, an Otomi Indian. When Mr. Dunn met her, she was disguised as a sailor. "Emiliano and I," she told him, "were married at Calixto in the spring of 1917. My father had a true priest present, and the ceremony was as legal as any act could be under conditions in Mexico." Zapata's "marriages" to twenty-six other women were performed by mock priests.

for indulging their naturally sadistic instincts. The second motive was sheer greed, sense of power, and opportunity for satisfying illimitable appetites. Zapata accumulated gigantic loot—Mr. Dunn records having seen one portion of it, amounting to nine tons of silver. A bottle of champagne or of brandy was always within this savage's reach. He took in mock-marriage twenty-six women, and concubines in great variety always surrounded him. Captured white women were tossed like pence to his followers. Life was very interesting and exciting for this apostle of liberty, fraternity, and equality, whose emblem was Our Lady of Mercy standing upon a skull and cross-bones.

Representing the Indian "getting his own back," Zapata was the most free of all the free-lances in Mexico's carnival of brigandage; for, naturally, he cared nothing what "white" Government was in power in Mexico City so long as he and his thugs could have their own merry way in their own country. He negotiated with and tricked each of the rival leaders in turn, in several cases exacting handsome



WOMEN SOLDIERS OF ZAPATA'S ARMY DESCRIBED AS "TWO OF THE THOUSANDS OF RUTHLESS AMAZONS WHO FOLLOWED THE DEATH LEGION."

Describing the *soldaderas* and the *guachas*, the author says: "These women, all Indians at this time, formed a cruel and destructive element in every revolution in Mexico. The *guachas* did the work of the camp and provided the food. The *soldaderas*, many of whom were armed, fought side by side with their men. . . . After battles they looted and mutilated dead bodies, sacked stores and homes. . . . The *soldadera*, on foot, followed her man over thousands of miles of mountain and valley."

Villa, and Zapata. While Obregón may have had some shreds of honest purpose, the remainder were out-and-out bandits with no object except self-enrichment and self-aggrandisement. Each practised unspeakable cruelties and treacheries; each died by violence, or fled into hiding, before he had time to enjoy his enormous loot. As everybody knows, the United States intervened to end a most inconvenient state of things on its border: according to Mr. Dunn, it intervened in precisely the wrong way, being consistently hoodwinked by Zapata, and unsuspectingly giving its support to two of the most unblushing ruffians of all, Carranza and Villa. "Pacification," of course, was not secured, since each new "pacifier" merely took the support of a powerful neighbour as *carte blanche* for further plunder and rapine. By 1917 the number of rival bandits despoiling different parts of the country had grown to seven. For at least



MARGARET BENTON (MAGGIE MURPHY) AND EMILIANO ZAPATA AT THE TIME OF THEIR LOVE AFFAIR, WITH MEN OF HIS HORDE: A COMPOSITE PHOTOGRAPH MADE UP FOR SALE AS A POSTCARD.

"She went on to give her name," writes Mr. Dunn, recording a conversation with her, "as Margaret Benton, magazine writer, who had come into Mexico, all innocent and unafraid, looking for colour for a Mexican novel. Later I learned the woman had been born Murphy (in California) and christened Maggie. . . . She remained under the protection of Emiliano for about eighteen months, fighting off other women. . . . But Margaret Benton, or Maggie Murphy, was merely an incident in the career of Emiliano Zapata."



"THE GIANT-KILLER": COLONEL JESUS GUAJARDO, OF CARRANZA'S ARMY, WHO TRICKED AND KILLED EMILIANO ZAPATA—A DRAWING BY A NATIVE ARTIST. The story of Zapata's violent end, at the hands of Colonel Guajardo, is given in detail as related to the author by Zapata's widow, Maria Flores, whose portrait appears on this page. She and her father witnessed the whole scene, and then fled into the jungle before their village was wiped out. Zapata's head was sent to Mexico City and hung over the door of the Artillery Barracks.

Illustrations reproduced from "The Crimson Jester: Zapata of Mexico." By H. H. Dunn. By Courtesy of the Publishers, Messrs. George G. Harrap and Co., Ltd.

Zapata's strong right arm. Hearing the story of Attila from his friend Mr. Dunn (who seems to have had a rich vein of historical and mythological narration in this strange company), Zapata took to describing himself as "The Attila of the South." His rag-tag followers were never backward in scourge-like enterprise. We do not propose to reproduce here the various kinds of fiendish torture which they practised upon their victims; the curious will find sufficient details given in the more lurid pages of this book. Such

(Continued on page 586.)

* "The Crimson Jester: Zapata of Mexico." By H. H. Dunn. (George G. Harrap and Co.; 8s. 6d. net.)

The World of the Theatre.

By J. T. GREIN.

A BATCH OF NEW PLAYS.

THE quality of melodrama is that virtue and vice are set like opposing giants fighting in the ring, and the favourite always wins. There is no subtlety in the issues of the conflict, though there may be ingenious devices designed to shake our confidence in the strength of the combatants—but these shifts are those of method. The

melodrama we descend, at the Strand, to a simple unsophistication concerning the eroticism of an American "small town." Though we have in "The Bride" a central figure who babbles into madness, and again virtue and vice obviously depicted and theatrically displayed, the conflict in this Main Street lacks dynamic force. Something is missing; something of boldness in treatment and in production, and something, too, in its interpretation. Our players do not sit easily in their parts, and Miss Kyrle Bellew and Mr. Gyles Isham, though they act cleverly enough, hardly suggest the world they inhabit. This hysteria of revivalism, and this madness of the bride who poisons her sottish husband with shoe-cream because of her passion for a tent evangelist, provide the *motif* of the narrative; but, lacking that glamour which more convincing portrayal might have given it, we are in the difficulty of seeing as funny what is intended to be tragic. The sight of the murderess being led off by the sheriff, with a square of

to its story, and does not, in spite of its hymn-singing, attempt to convert us with its revivalist fervours.

At the Playhouse, Ward Dorane's "Libel," though it still falls into the category of well-made plays for the theatre, presents strong situations with effective point, gaining by its fidelity to detail, establishing atmosphere, and affording, by its well-chosen opposed types, opportunity to the actors to secure full effect to the story. Here is a powerfully acted and persuasively written piece, and an illustration, by the way, of what acting can do for the play. Mr. Aubrey Mather's Judge in the script is a minor part, but on the stage it grows into a major one. Miss Frances Doble, as the anxious and troubled wife, commands our sympathy, just as Mr. Malcolm Keen enlists it as the victim in the box; while the fight has all the tenacity and vitality of a genuine case as it is played out between Sir Nigel Playfair as prosecuting counsel and Mr. Leon M. Lion as counsel for the defence. Characterisation, though not profound, has the lineaments of truth; the plot, though carefully calculated, has the impetus of fact; the effects, though designed by reason of the conviction of the players, secure an impression which strikes forcibly and holds.

Plot, story, the logic of events—call it what you will—has in the plays so far reviewed provided the groundwork of the piece. To jettison plot, unless character is so vital that it shapes its own course, is to lose the one cord which keeps continuity of interest. Even farce must have its logic, as Mr. P. G. Wodehouse demonstrates in "Good Morning, Bill," at Daly's. There must be some intrigue or anecdote to tie the events together, and it is the weakness of Mr. Arthur Macrae's "Indoor Fireworks," at the Aldwych, that, despite its amusing diversions and episodes, he does not knit it together with a plot. Though described as a farcical comedy, it is



"MACBETH" AT THE OLD VIC FOR A FOUR WEEKS' SEASON: CHARLES LAUGHTON AS MACBETH AND FLORA ROBSON AS LADY MACBETH.

Mr. Tyrone Guthrie's notable production of "Macbeth" began at the Old Vic on April 2, with Mr. Laughton and Miss Robson in the chief parts.

competent playwright knows the values of suspense and surprise; knows, too, that the most humdrum material can be given a gloss providing it is presented with vigour. By keeping a firm hold of his main theme as it marches through the tricky paths he has schemed, he can see that the *bravura* of his finale gets its maximum effect. To go back to our metaphor of the ring, the knock-out is a triumphant gesture that is certain of its thrill. Miss Elizabeth McFadden shows that, in her "Double Door," at the Globe, she has nothing to learn in this kind of play-making. Note the skill and the preparation elaborately employed to build up her climax. The period has been carefully chosen, so that we can get back to the age when melodrama was the stock in trade of the stage; that period when Scribe and Sardou set the pattern. When we see the family lawyer in frock-coat and side-whiskers, and the womenfolk in—is it leg-of-mutton sleeves?—and the dresses of the 'nineties, we are already remote from the sophistications of to-day. How cleverly, too, her stage is designed, with its spaciousness, its lights and shadows, its shutters, double doors, and atmosphere suggestive of premonitory fears!

Then her story, which turns on the villainies of Victoria Van Brett, who dominates the ancient family—villainies that, under the stress of revelation, crack at the opportune moment into insanity—is told with that sureness of touch that is never laboured; and, what is still more creditable, it avoids the pitfalls of over-emphasis, which can so easily topple melodrama of this frank sort into farce. The control of the writing is matched by the control of the playing, with the result that we are almost persuaded that the worser sort is the better. For in Miss Sybil Thorndike's performance we have a veritable *tour de force*. Her power, her discreet use of all the crafts of good acting, her transitions in mood, her ability to suggest and to portray insanity, compel our attention, take grasp of our emotions, and, under the spell of her arresting movement, blind us to the defects inherent in all melodrama. It seems a pity to see so admirable an actor as Mr. Owen Nares wasted on such a puppet part, for the character has no volition of its own; but it is in the nature of things that the rest of the company—all first-rate in their work—should serve to weave the plot and contrive the crisis. That climax is Miss Thorndike's opportunity, and she takes it with such brilliance that praise seems superfluous. "Double Door" has one supreme virtue: it provides a vehicle to disclose that, in such studies of abnormality, there is no actress on our stage the peer of Miss Thorndike.

From the large-scale portrait and the vigour of strong

butter-muslin for a veil, clutching an imaginary bridal bouquet to her breast, may be harrowing enough for the unsophisticated; and if that climax wins its traditional thrill, then to such easy judgment this will be a good play. There are comic reliefs with a pleasant comedy bite, and one performance—by the child, Miss Beryl Laverick, so brilliant in its odious portrait—which is full of promise for her future. And it is a merit that the play confines itself



GHOSTLY FIGURES AND EERIE MUSIC IN "THE HAUNTED BALLROOM" BALLET AT SADLER'S WELLS THEATRE: ROBERT HELPMANN (RIGHT) AS THE DYING MASTER OF TREGENNIS; AND WILLIAM CHAPPELL (IN BLACK) AS THE MASTER OF THE CEREMONIES.

"The Haunted Ballroom," a new ballet written and composed by Geoffrey Toye, with choreography by Ninette de Valois, began its run at Sadler's Wells on April 3. The ballet has a grim story in the vein of "The Fall of the House of Usher." It was deservedly accorded an enthusiastic reception. The cast of dancers includes Alicia Markova.



A NEW MUSICAL COMEDY AT DRURY LANE: VICTORIA HOPPER, CHARLOTTE GREENWOOD, AND ADELE DIXON (LEFT TO RIGHT) IN "THE THREE SISTERS."

"The Three Sisters," which opened at Drury Lane on April 9, has as one of its scenes Boulter's Lock on a Bank Holiday in 1924.

more a revue—a series of disjointed snap-shots and lively sketches. The piece is never dull, for how could it be, with such accomplished comedians to entertain us?—and besides, Mr. Macrae's ingenuities are never-failing. He sees his people get their chances—how brilliantly Lady Tree takes hers!—and if hers fall short in this connection, well, Mr. Reginald Gardiner shows how he can make them for himself. There are droll passages and rude passages, and both are entertaining, judged by the laughter they evoke; and when there comes a pause in the hilarious occupations, Miss Fay Compton gracefully obliges with a song at the piano. Yet, somehow, all this fooling is in the air. It drifts merrily enough through three acts, but the house-party—though Miss Compton presides with such tact and resource, and though its humours continually bubble—is left cracking jokes. Nothing moves, nothing develops, nothing really happens. There is no story, no form, no beginning and end. If there had been a plot or intrigue, it would have been even more amusing. We look back on a series of lively spasms—fireworks without a pattern—and then we realise again that this is another entertainment where our first debt is not to the author, but to the players.

OUR AMATEUR POLITICIANS: A FIFTH BLAMPIED SERIES.

DRAWINGS SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS" BY EDMUND BLAMPIED.



"'SO YOUR YOUNG MAN IS FASCIST. DO YOU APPROVE?'—'YES, MY LADY. ANYWAY 'E DO LOOK LAIKE A SOMEBODY. AND PASSERS-BY DO LOOK AT HIM, MY LADY.'"



"'HE'S DELIGHTFULLY YOUNG, AND HIS VIEWS ON HOUSING, QUOTAS, THE WHITE PAPER AND AIR ARE CHARMINGLY SKETCHY. AND THE DEAR PROMISES EVERY-THING—AND APPEALS TO THE MOTHERS AND TO THE FLAPPERS TO RALLY ROUND HIM. CONSEQUENTLY, HIS PARTY HAVE FEARS THAT HE MAY NOT BE RETURNED.'"

Political uniforms enjoy a great vogue throughout the world at the moment; there are shirts to suit every shade of opinion. Blampied, however (in the ninth drawing in his new series) is caught airing the suspicion that certain young men—

in this country at least—may join "strong-man" organisations chiefly for reasons that dictators, and would-be dictators, might consider unorthodox. In the tenth drawing of the series we see the apparent casualness of our party politics.

REVELATIONS OF A RICH SUMERIAN CULTURE THE GREAT SHAFT AT UR DUG DOWN



FIG. 1. THE GREAT 55-FT. SHAFT AT UR DESCENDING THROUGH STRATA WHICH REPRESENT 3500 YEARS OF SUMERIAN HISTORY, FROM THE FIFTH CENTURY B.C. (AT THE TOP) TO 4000 B.C.: SHOWING A RIBBED CLAY COFFIN OF ABOUT 2100 B.C. PROTRUDING FROM THE SIDE OF THE PIT HIGH UP ON THE LEFT, AND A SMALL PIT AT THE BASE GOING DOWN TO SEA LEVEL.

IN "The Illustrated London News" of March 17 I described the discoveries made in the upper levels of a great shaft (Fig. 1) which the Joint Expedition at Ur was sinking in the hopes of finding graves of the little-known "Jemdet Nasr" period, about 4000 B.C. Now the main objective has been reached. About fifty-five feet below the modern surface there began to appear large clay bowls inverted in the soil (Fig. 3), and beneath these were the graves, the bodies for the most part wrapped in matting, but occasionally placed in coffins of wickerwork, laid on their sides with the hands in front of the face and the leg-joints bent in an attitude characteristic of this age but unknown throughout all the later history of Mesopotamia. Hitherto the Jemdet Nasr age has been distinguished for us by two outstanding

(Continued above)



FIG. 2. A LARGE ALABASTER VASE, WITH THE FLAT RIM CUT THIN TO DISPLAY THE TRANSLUCENCE OF THE STONE: AN EXAMPLE OF SUMERIAN ART IN MATERIAL BROUGHT FROM THE PERSIAN GULF.



FIG. 3. A CLAY BOWL INVERTED OVER A GRAVE OF THE JEMDET NASR PERIOD CONTAINING VESSELS MADE OF IMPORTED STONE—A MATERIAL NOT FOUND IN THE MESOPOTAMIAN DELTA.

features, clay tablets inscribed with pictographic writing and pottery decorated with painted designs in three or four colours; the discoveries made this winter at Ur and at Warka (the ancient Erech) prove that it was a wealthy and an artistic period characterised by the lavish use of stone. It must be remembered that there is no stone to be found in the delta of the Two Rivers; all had to be imported: gypsum could be brought from the North, four hundred miles away,



FIG. 4. ALABASTER LAMPS, ONE DECORATED WITH A GASELE HEAD: TWO SPECIMENS FROM MORE THAN 600 VESSELS OF STONE (A MATERIAL IMPORTED AT UR FROM GREAT DISTANCES) FOUND AT THE 4000 B.C. LEVEL.

alabaster and white calcite from the Persian Gulf, diorite also from the Gulf or from Persia; but so great was the trade that in a single grave at Ur there were thirty-three vessels fashioned out of these far-fetched materials. In the later graves, indeed, stone was used almost to the exclusion of pottery and metal, and the qualities of stone used, and the forms in which it was cut, were almost as numerous as the individual examples. For the most part the vessels were plain, the cups and bowls and vases



FIG. 5. A CURIOUS ALABASTER LAMP IN THE FORM OF A SHELL, WITH FIVE SPINES SERVING AS SPOUTS FOR WICKS, AND THE HEAD OF A BAT (APPEARING AS THOUGH IT WERE IN FLIGHT WHEN SEEN FROM BELOW).

relying for their beauty on purity of line and excellence of finish rather than on applied ornament, and such examples as the diorite vase in Fig. 10 certainly required no decoration to rank them as works of art. Here the hardness of the opaque stone is admirably matched by the severe dignity of outline; in the alabaster vase in Fig. 2 equal advantage is taken of the material, and the flat rim is pared down so as to make the most of its translucence. In the graves, which are perhaps not those of the wealthiest class, we do not find such elaborate examples of carving in stone as have just come to light in the temple ruins of Warka, but decoration is by no means

ARTICLE BY C. LEONARD WOOLLEY, LEADER OF THE JOINT EXPEDITION OF THE BRITISH MUSEUM AND THE

AND HIGH ARTISTRY ABOUT 4000 B.C.: 55 FT. TO "JEMDET NASR" GRAVES.



FIG. 6. A DOUBLE TOILET-VASE IN A BOAT-SHAPED STAND, CARVED FROM ONE PIECE OF ALABASTER: A VESSEL WHICH REPRESENTS THE QUALITY OF SUMERIAN CRAFTSMANSHIP IN THE JEMDET NASR AGE.

unknown. The little limestone cup in Fig. 8 (on the left) has suffered from much use, and the surface of the stone is worn and the detail obliterated, but the design which it bears, in low relief, of cattle with ears of barley above their backs, is well carved, a not unworthy forerunner of some of the finest examples of Sumerian stone-carving which we possess. Very curious is the alabaster lamp (Fig. 5) cut in the form of a *tridaculus* shell, the five spines serving as spouts for the wicks, to which the artist has

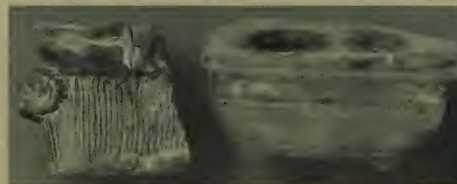


FIG. 7. "MORE CONVENTIONAL AS WELL AS OF ROUGHER WORKMANSHIP (THAN THE LAMPS IN FIG. 4) IS THE BROKEN TOILET-VASE SUPPORTED BY THE FIGURE OF A RAM": TWO TOILET VESSELS WROUGHT IN ALABASTER.

added the head of a bat, so that seen from below the creature appears as in full flight; more conventional as well as of rougher workmanship is the (broken) toilet-vase supported by the figure of a ram (Fig. 7, left). Altogether, within the narrow confines of our pit, we found over six hundred stone vases, and with them vessels of hammered copper, beads of lapis lazuli, carnelian, agate, hematite and shell, and the painted clay vases already familiar to us, as well as some of novel types. A year ago it seemed evident



FIG. 8. LIMESTONE CUPS DECORATED WITH RELIEFS OF CATTLE AND OF FLOWER PETALS: THE CATTLE DESIGN "A NOT UNWORTHY FORERUNNER OF SOME OF THE FINEST EXAMPLES OF SUMERIAN STONE-CARVING."

that the Royal Cemetery of Ur marked the zenith of the old Sumerian civilisation; we have not disproved that, but we have proved that great wealth and high artistic achievement go back for half a millennium before the Royal Cemetery, and it may well be that future discoveries, illustrating other aspects of the Jemdet Nasr age, will force us to regard the treasures of Shulgi and Mes-kalam-dug as marking the decadence rather than the high-water mark of Sumerian art. The lowest of the Jemdet Nasr graves were cut down into the clean, sandy deposit left by the Flood, and the soil above them was full of sherds of painted pottery of the al 'Ubaid type, which is that



FIG. 9. A PEDESTAL VASE OF LIMESTONE, PERHAPS AN INCENSE-BRAZIER: AN INTERESTING RELIC OF SUMERIAN STONE-CARVING DATING FROM A PERIOD NEARLY SIX THOUSAND YEARS AGO.

of the earliest settlers in the delta. To complete and confirm our record we dug down below the graves to sea level and to the bottom of the prehistoric marsh. In the side of the small pit at the base of the great shaft (shown in Fig. 1) there is clean sand resting on the belt of black organic mud which was the top of the dried marsh; below this is mud and silt mixed with fragments of pottery thrown out from the original island settlement close by, and ultimately we reach the firm clay of the marsh bed. Our shaft started with Persian graves of the fifth and fourth centuries B.C.; it goes down to the beginnings of man's occupation of the slowly forming Mesopotamian delta.—C. Leonard Woolley. (We may recall that Mr. Woolley's latest book about his work on this site, entitled "Ur Excavations," Vol. II, The Royal Cemetery,—was reviewed in our issue of February 24 last, with illustrations in colour.)

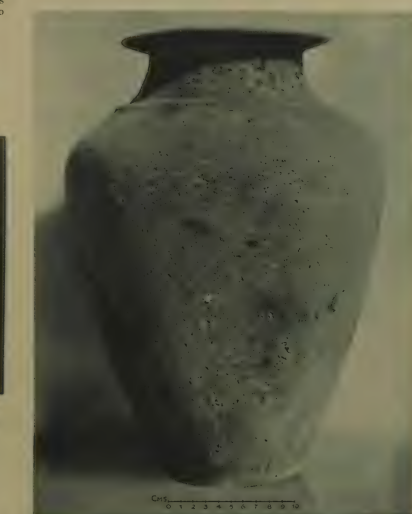


FIG. 10. "ALMOST CREEK IN ITS SEVERITY": A VASE OF DIGNIFIED OUTLINE FASHIONED IN BLACK DIORITE, A STONE IMPORTED TO UR FROM PERSIA OR THE PERSIAN GULF REGION.



THE late Mr. Edmund Phillips was one of those rare spirits who combine great business astuteness with the genuine passion of the connoisseur. His knowledge of his subject was exact, enlightened, practical, and the reverse of bookish. This is no place for a tribute to his memory—a service which has been performed on behalf of hundreds of his friends in a letter to *The Times* by the hand of Lord Lee of Fareham—but it is impossible to write about his private collection of French silver, the sale of which is announced by Christie's for April 30 next, without giving some slight indication of what manner of man he was. He had the gift, however immersed in affairs he might happen to be at the moment, of appearing to look upon a sudden visitor as the one person in the world he was most anxious to see; nor do I believe that this was in any way an affectation, for people interested him profoundly. He even suffered bores gladly, not merely because of a natural kindness, but because also even the dullest among us can on occasion reveal unsuspected interests and enthusiasms.

He used to tell me he was bone-lazy, that he was happy standing about watching horse-races or eating cream buns. I took his word about the latter,



2. A LOUIS XV. SILVER-GILT ÉCUELLE COVER AND STAND, BY JOHANN FRIDRICH BITTNER, STRASBOURG, 1754: AN EXAMPLE IN WHICH "A PROVINCIAL HOLDS HIS OWN WITH THE BEST." (Bowl, 6½ in. diameter; stand, 10 in. diameter; weight, 55 oz. 8 dwt.)

The unequalled Phillips Collection of old French silver is to be sold at Christie's on April 30. We devote the opposite page to further photographs of outstanding lots.

Reproductions by Courtesy of Messrs. Christie, Manson and Woods.

but his laziness was of a peculiar sort: he was physically slow-moving, but his mind was avid of knowledge, eternally on the alert, and his memory as London's best-known silver expert almost beyond belief.

The collection formed by such a man for his own personal delight is necessarily distinguished. One or two pieces have in the past appeared as illustrations to articles on this page: here are others before their final dispersal. It is rather odd to think that so great a patron of art as our Charles I. was responsible for the disappearance of enormous quantities of English plate; but that was a long time ago. The French met with the same sort of disaster, but on three separate occasions. The first was during the last years of Louis XIV., when the treasury was empty, and could only be filled by the sacrifice of innumerable vessels of gold and silver; the second was towards the end of the reign of Louis XV., when a similar crisis was solved, at any rate in part, by similar means; and the third was, of course, the Revolution. The consequence is that very early French silver is almost non-existent, and eighteenth-century silver exceedingly rare. It is this that makes this collection especially important; but it is also important for another reason, which has nothing to do with commercial values—these things are not merely scarce, but they are examples of the craft of the silversmith raised to the *n*th degree of excellence. Ordinary diligence can make a good craftsman, but it requires a divine spark to make him an artist—or, if that is putting the business on too high a level, there must be something in the air of his environment to keep him from the sort of

extravagances into which a man like Paul Lamerie was sometimes betrayed.

This exceedingly refined taste was certainly the inheritance of the Paris silversmiths of the first half



1. A RÉGENCE TWO-HANDLED JARDINIÈRE, BY ANTOINE-PHILIPPE FILASSIER, PARIS, 1722; OF OCTAGONAL FORM, ON FOUR SCROLL-AND-LEAF FEET, WITH AN APPLIED SATYR'S MASK ON EACH SIDE. (7½ in. long; weight, 29 oz.)

of the eighteenth century, and the owner of these pieces was never tired of pointing out how restrained and yet how rich was their decoration, and in the later and more flamboyant examples, how skilfully their makers moulded twisted, broken rhythms into harmony. He also held the theory, and maintained it against all comers, that the most ordinary workman can devise and make the simple dishes at the moment in fashion, but that only a great man can handle silver in the grand manner without being betrayed into mere vulgarity. Incidentally, it is perhaps worth pointing out that the people who have in the past been most eloquent in their denunciation of the rococo period in the art of the silversmith have been, as often as not, just those whose knowledge of it has

been obtained from nineteenth-century copies. I suggest, in all seriousness, that they make an effort to view this sale, when they will at least be arguing in future from a knowledge of the real thing.



4. ONE OF A PAIR OF LOUIS XV. SILVER-GILT TOILET-BOXES, BY JEAN FAUCHE, PARIS, 1745; BEARING ARMS WHICH ARE PROBABLY THOSE OF THE PRINCESS OF ORLEANS.

Base, 4½ in. diameter; weight, 32 oz. 7 dwt.

By FRANK DAVIS.

For the benefit of numerous visitors to whom the marks on French silver are strange, I make bold to supplement the detailed descriptions in the catalogue. Briefly, during the eighteenth century there are four, as follows—

(1) *The Maker's Mark*. Generally composed of the master's initials and his device. This mark was stamped on copper and kept at the "Cour des Monnaies" and at the silversmiths' office.

(2) *Le Poinçon de Charge*. That is, the mark stamped on an unfinished piece by the Farmer-General who farmed the tax on silver—a tax imposed by Louis

XIV. in 1672, and, as was the usual practice, collected by this iniquitous method. Each town had its own mark, always a letter of the alphabet, and the design was modified when a new Farmer-General came into office.



3. ONE OF A SET OF FOUR LOUIS XV. SILVER-GILT FRUIT-DISHES; BY JEAN-MARIE JAN DE VILLECLERC, PARIS, 1743. (10 in. long; weight, 69 oz. 2 dwt.)

(3) *Le Poinçon de la Maison Commune*. As soon as the piece was marked by the Farmer-General, it was taken to the silversmiths' office and was tested to see if it came up to the standard. This mark was changed each year, and corresponds to our date-letter.

(4) Finally, *le Poinçon de Décharge*. That is, the mark put on at the Farmer-General's office when the piece was finished and the tax paid. This was a special design, made for each occupant of the post. Between 1703 and 1789 there were nineteen farmers, whose names are known and the length of their tenure. Consequently, even if *le poinçon de la maison commune* is rubbed badly, one can generally get within a year or so of the date by referring to the Farmer-General's list.

Of the four illustrations chosen for this page, Fig. 1, of the year 1722, perhaps comes nearest to our own idiom of the same period, though the feet, at once marvellously proportioned and richly decorated, are alone sufficient to betray its origin. By the 1740's (Fig. 3), purely natural forms were used with extraordinary ability, while at the same time (Fig. 4) a far more formal effect is obtained by the combination of graceful swags of laurel enclosing fleurs-de-lis. With Fig. 2 one is in the provinces, at Strasbourg, and face to face with the entrée-dish (*écuelle*) which is as characteristic of France as the quach is of Scotland. Taken by and large, the provincial makers are one or two degrees below the artistic standards of the capital (talent in the luxury trades necessarily made its way to Court). In this instance, a provincial holds his own with the best.

AN UNPRECEDENTED AUCTION IN LONDON:
THE PHILLIPS COLLECTION OF OLD FRENCH SILVER FOR SALE.



A LOUIS XV. ROCK CRYSTAL JAR WITH GOLD-MOUNTED COVER, BY JEAN GAILLARD, PARIS, 1726; THE TWELVE-SIDED BODY ENGRAVED WITH A CHATEAU, VINEYARDS, A SPORTSMAN, AND A FLIGHT OF DUCK. (7 in. high.)



ONE OF FOUR TABLE CANDLESTICKS, BY M.-A.-N. LEROY, 1779; AND ONE OF TWO CANDELABRA, BY FRANÇOIS RIEL, 1771. (11½ in. high; weight, 109 oz. 19 dwt.; and 14½ in. high; weight, 125 oz. 11 dwt.)



ONE OF A PAIR OF LOUIS XV. SILVER-GILT CASTERS, BY NICOLAS BESNIER, 1728. (10 in. high; weight, 32 oz.)



ONE OF A PAIR OF LOUIS XIV. BEAKERS, BY ANTOINE FILASSIER, PARIS, 1712. (3½ in. high; weight, 12 oz. 5 dwt.)



ONE OF TWO LOUIS XVI. SILVER-GILT TWO-HANDLED JARDINIÈRES, BY ROBERT-JOSEPH AUGUSTE, PARIS, 1782—FROM THE COLLECTION OF THE EMPEROR OF RUSSIA. (9 in. long; weight, 75 oz. 16 dwt.)



A PAIR OF LOUIS XV. MUSTARD-POTS AND STANDS—THE MUSTARD-POTS FROM CAEN, 1767, WITH MAKER'S MARK "D.D."; THE STANDS BY ÉLOI GUÉRIN, PARIS, 1756. (The mustard-pots 5½ in. high; the stands 8 in. diameter; weight, 51 oz. 11 dwt.)



A LOUIS XV. EWER AND BASIN, BY JEAN FAUCHE, PARIS, 1740; THE HARP-SHAPED HANDLE DECORATED WITH SHELLWORK AND AN OPENWORK SPRAY OF ACANTHUS FOLIAGE. (9 in. high; 13½ in. long.)



ONE OF A PAIR OF RENAISSANCE SILVER-GILT TAZZE, CHASED WITH A EUROPEAN HUNTING SCENE TO REPRESENT THE CONTINENT; BEARING THE PARIS MARK ON A TRUMPET-SHAPED FOOT. (4 in. high; 11½ in. diameter; weight, 103 oz. 15 dwt.)

Old French silver is extremely rare in the English sale-room, and it is unlikely that there has ever been a collection auctioned to equal that which Christie's are to sell on April 30. It is the private collection of the late Mr. Edmund A. Phillips, who devoted a lifetime to collecting work of the great French silversmiths—a collection which could not be duplicated to-day. It is no wonder that old French silver is rare, since on three occasions during the eighteenth century much of the best was melted down for what it would bring. The outstanding

lot in a collection of surprising beauty is a pair of Renaissance silver-gilt tazze, one of which we illustrate on this page. Mr. Phillips gave £3400 for these tazze at Christie's fifteen years ago. Designed in Paris in the late 16th century, they were brought to England in the reign of Charles I., and were engraved with the arms of Edward Pitt (d. 1643), forbear of the Pitt-Rivers family. They are probably two of a set of four representing the Continents. This one is engraved with a European hunting scene; the other with an elephant hunt to represent Asia.

THE WORLD OF MUSIC.

THE COVENT GARDEN SEASON.

THIS year the International Grand Opera season opens at Covent Garden on Monday, April 30, and will last for eight weeks, until Friday, June 22,



IN THE EXHIBITION OF OLD PRINTS AND PAINTINGS OF BRITISH FARM ANIMALS AT WALKER'S GALLERIES: "CALEDONIAN MARKET, LONDON; CIRCA 1860."

when it will be followed by a season of Russian Ballet. The vexed question as to whether our beautiful Victorian opera house should be pulled down or not has been settled for a time, as the new Royal Opera House Co., Ltd., secured a fresh lease after the season last year, and this enabled numerous necessary alterations and improvements in the building to be made. These have not affected the auditorium, which remains unchanged; but for the first time Covent Garden will have adequate and thoroughly up-to-date dressing-rooms, rehearsal-rooms, and so on. These are all housed in a new wing built on at the back. There has also been installed a new stage-lighting plant which ought to enable the productions to benefit considerably. A modern system of ventilation is another improvement.

The repertory this year will be notable for the inclusion of two entirely new operas. One of them is Richard Strauss's "Arabella," which will be the first of Strauss's operas since "Der Rosenkavalier" to be produced at Covent Garden; and the other is an opera, "Schwanda," by a contemporary German composer, Weinberger, which has achieved great popularity on the Continent. New scenery is being made for these operas. Next in interest to these, and almost as much a novelty, will be the revival of Rossini's

delightful opera "Cenerentola" (Cinderella). This has always been considered as one of Rossini's most charming and successful works, but it is many years since it was heard in London and it is unknown to the majority of music-lovers to-day.

There will, of course, be the usual two complete cycles of the "Ring," but the "Ring" will have the additional attraction of an entirely new setting. I

suppose there has been more abuse expended on the old settings of the four parts of the "Ring" at Covent Garden than on anything else in the repertory of our Royal Opera House in recent years. Well, an attempt has been made this time to let us see Wagner's gigantic tetralogy with new eyes, even if we cannot hear it with new ears. The result is bound to be interesting, even if it is not greeted with complete satisfaction.

For the more serious music-lover, and especially for a generation which knows it not, the revival of Beethoven's "Fidelio" will provide a great source of pleasure. In some ways this immortal work is the greatest of all operatic works, and the strange fact is that its greatness and uniqueness become more and more apparent as time goes on and music-lovers recover from the temporary spells which any

(Continued overleaf.)



"OLD-FASHIONED CHINESE-BREED BLACK PIG.—BY CROSSING WITH THE NEAPOLITAN, ALL MODERN BREEDS, EXCEPT THE TAMWORTH, ARE DERIVED": A WORK BY J. CLARK, SENR.

The paintings here reproduced are in a very interesting exhibition which is being held at Walker's Galleries, 118, New Bond Street, and will remain open until the 30th. Obviously, it will attract not only those concerned with the breeding of live-stock, but students of early sporting paintings and engravings. Certain of the portraits of farm animals served as "patterns" for farmers wishing to breed the best types.

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A Louis XV. Ewer and Basin,
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Continued.]

very successful novelty puts upon them. "Fidelio" has outstayed all the great favourites of the early middle and late nineteenth century, such as "Lucia di Lammermoor," "Les Huguenots," and "Madame Butterfly," and it is not risky to prophesy that it will outwear many unknown favourites still to come. It is probable that we shall hear that great Viennese singer, Lotte Lehmann, as Leonora in "Fidelio": it is one of her greatest rôles, and I fancy that "Fidelio" will prove a revelation to many who do not know it. Incidentally, I understand that "Fidelio" is chosen as the opera for the opening night of the season.

Another revival that will be welcome is "Carmen." It is many years since we heard a new Carmen at Covent Garden, and this exacting rôle always gives connoisseurs a particular gratification in the opportunity it offers for comparisons with celebrated Carmens of the not too-distant past. There are to be three Italian operas, but they have been discriminately chosen. "La Bohème," the most charming and lyrical of all his operas, and "Turandot," which is the most adventurous and powerful of his works, represent Puccini; while Verdi contributes only one opera, but that is his masterpiece, "Otello." In "Otello" we are likely to hear Lauritz Melchior, and one may not be wrong in expecting an unusually vital and exciting production of this great work.

Among the musicians and singers engaged are many well-known names. The great successes of previous seasons, such as Lotte Lehmann, Frida Leider, Alexander Kipnis, Lauritz Melchior, Fernando Autori, Herbert Janssen, will be heard this year also; there are, however, a number of newcomers as well. Sir Thomas Beecham will be the artistic director, as he was last year, and will be also the principal conductor, assisted by Dr. Clemens Krauss, the chief conductor of the Vienna State Opera, who has not previously appeared at Covent Garden. The Italian operas will be conducted by Maestro Gino Marinuzzi, from the Teatro Reale, Rome.

It is to be hoped that this season the able new director, Mr. Geoffrey Toye, will see that the old system of dividing up the season into two separate and distinct halves, consisting respectively of the German season and the Italian season, will be abandoned. In recent years this sharp division has led to a slackening off of interest and attention immediately on the conclusion of the German season. One reason for this was that the German conductors and singers were well known and greatly appreciated, whereas the Italian season was more of an unknown quantity, changing from year to year.

As the season is a short one compared with Continental and American standards, it ought to be possible to maintain the repertory right through it, and mix the operas so that each week offered a plentiful variety. This has the further advantage of enabling an opera which makes a special success to be continued in the repertory to the very end of the season, and this, from a business point of view, is a great consideration. It is also much more acceptable to the public, since on the old system the chances of hearing an opera are often all over before the public has satisfied its desire to hear it.

W. J. TURNER.

The enterprising inhabitants of these islands are ever on the look-out for new holiday grounds and regions with new attractions to offer them. Enthusiastic travellers will thank us for reminding them of a number of attractive summer tours to Canada and the United States at moderate "all-in" fares that have been organised by the Canadian Pacific Railway. The tours, which range from three weeks to seven weeks, include, according to itinerary, Quebec, Ottawa, Montreal, Toronto, Niagara, the Great Lakes, the Prairies, the Rockies, Banff, Lake Louise, Vancouver, Victoria, New York, Washington, Chicago, Detroit, and Albany. Illustrated handbooks describing the tours may be obtained on application to the Canadian Pacific, 62, Charing Cross, London, S.W.1.

A SEVENTEENTH - CENTURY ENGLISH SEA - CHART OF THE EAST INDIES.

WE have received the following interesting letter from Sir Reginald F. Johnston, and have much pleasure in publishing it—

The School of Oriental Studies, London University, Finsbury Circus, E.C.

DEAR SIR,

With reference to your notes on the beautiful seventeenth-century chart of the East Indies reproduced in your issue of March 31, the various Chinese provinces named in the chart are all easily identifiable, as you point out, with the exception of the one in the extreme north which, in the chart, bears the name of "Quincii." This name, you observe, seems "rather surprisingly" to correspond to Kiang-si, a province which is situated in a different part of China.

I suggest that we are fully entitled to exonerate the maker of the chart from the gross blunder of placing Kiang-si to the north of Shantung. His "Quincii" clearly, in my opinion, stands for *King-sz* or (in Pekingese) *Ching-shih* (京師 in Chinese characters), which is one of the well-known Chinese terms used to denote the capital city or metropolitan area. In Marco Polo's time, the same term (transliterated by him Kinsay or Quinsay) was applied to Hangchow, which was the capital of China under the Southern Sung dynasty. In 1665, the date of the chart, that term was no longer applicable to Hangchow, but to Peking.

We must conclude, I think, that the chart-maker is, in this respect, absolved from any geographical error.

Yours faithfully,

REGINALD F. JOHNSTON

(Professor of Chinese, London University).

MR. STEPHEN MCKENNA.

WE much regret that in our issue of March 31, owing to a photographer's error, we published a portrait of Mr. Stephen McKenna, the distinguished novelist and writer, in connection with an obituary notice of Mr. Stephen MacKenna, the translator of Plotinus' "Enneads." Mr. McKenna, the novelist, as his many friends and readers are aware, remains a strong and vital force in contemporary English letters; his latest novel, "The Undiscovered Country," having been published on March 23 by Messrs. Hutchinson, and having enjoyed the success which always awaits his writings.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

GREAT BRITAIN is conducting a "greater safety" on the roads movement at the present time, so it is interesting to note that at the fifth annual Greater New York Safety Conference recently held in New York City, U.S.A., the opinion was given that carbon monoxide poisoning may be responsible for a great many motor accidents to which other causes have been assigned. This is worth consideration in this country, as no one will deny that accidents on the road have increased since the saloon car became overwhelmingly popular to the open tourer. To-day the latter type is regaining part of its lost patrons of the past. But whether that is done because of the ill-ventilated closed car or a purely "open-air" cult of the "sports" purchaser is difficult to decide.



AN OUTSTANDING THRUPP AND MABERLY BODY ON A ROLLS-ROYCE CHASSIS: A CAR OF UNUSUAL BUT MOST ATTRACTIVE DESIGN.

This Sedan Coupé on a 40-50-h.p. Rolls-Royce chassis has just been delivered to Prince Alexis Mdivani of New York. The body was specially designed and built for the Prince by Messrs. Thrupp and Maberly. The car is of unusual design, yet extremely attractive; the wings of helmet type and the coupé effect adding greatly to the distinction of its appearance.

However, interviews with some 1500 motorists in saloons revealed that fifty-seven per cent. stated that they were made sleepy by driving, and thirty-eight per cent. said that they suffered from headaches. Also, of forty cars stopped on a main highway one day and tested for the presence of carbon monoxide, fifty per cent. were found to have it present in the interior of the saloon. Therefore it behoves all owners of motor carriages to see that their cars are properly ventilated, and so arranged that no carbon monoxide can penetrate to the interior to harm the occupants. As the difference between an accident and no accident is often a matter of inches, any lessening of the alertness of the driver from such poisoning, even in its mildest form, is a factor in the cause of an accident.

Mr. John Cobb blew the cobwebs away at the Brooklands track on Easter Monday when driving the new 400-h.p. Napier-Railton racing car; he created a new lap speed record for that course at 139.71 m.p.h. This excellent performance displaces the former record of 137.96 m.p.h. made by the late Sir Henry "Tim" Birkin on the Bentley two years ago. The distance of a lap at Brooklands is 2½ miles, which Mr. Cobb covered in less than 72 seconds.

Easter was quite a speed week to the motoring fraternity, as new records were made at Monthéry, near Paris, as well as at Brooklands.

The irrepressible George Eyston broke an eight-



A WONDERFUL MOTORING RECORD: A HUMBER PULLMAN LIMOUSINE WHICH HAS COVERED OVER 100,000 MILES—A CAR USED IN TYRE-TESTING BY THE DUNLOP RUBBER COMPANY.

Owned by the Dunlop Rubber Company, this Humber, which is used for tyre-testing purposes, was delivered in November 1932, and by March 26, 1934, had covered 100,000 miles, giving every satisfaction throughout. This works out at 6250 miles per month, or 300 miles per day five days a week.

year-old record on the 1½-litre Riley by covering 1000 miles at the new record speed of 102.35 m.p.h. This excellent achievement was made on this six-cylinder car without using a supercharger. Also, Castrol oil has another record to add to its advertisements, as Eyston always runs on this lubricant. The previous best over this distance was also made at this track near Paris in 1925, and had stood unbeaten for the past eight years. I am informed that these 1½-litre Rileys are a distinct part of a business, amounting to practically a separate small concern, inside the grounds of the Riley works, so that the tuning-up of racing cars will not interfere with the ordinary Riley manufacturing programme. As both 1½-litre Singers and Rileys are competing in the

[Continued overleaf.]

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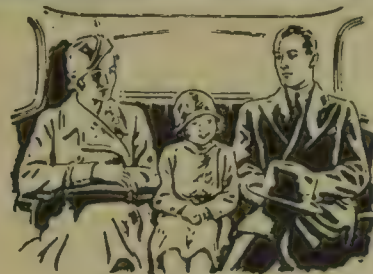
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Continued.]

Le Mans twenty-four hours' race held on June 16 and 17, we shall see whether this speed is bettered or not in that event. But in any case it shows what pace our light British cars can go when put to it.

April 28 is the date of the International Trophy motor race held at Brooklands by the Junior Car Club. I advise all keen motorists to be present, as there will be more new records made, unless my judgment is wrong. It should be one of the finest meetings on this track for this year. Another notable motor-race meeting will be the British Empire Trophy race, held also at Brooklands by the British Racing Drivers' Club on June 23, when all the fastest racing cars in Europe are expected to take part in the event.



INDUSTRIALIST, SPORTSMAN, AND ART-COLLECTOR: DR. A. F. PHILIPS.

Dr. Philips, who was sixty the other day, has had a most interesting career. He is the founder of Philips Lamps, Ltd., the well-known electric bulb and radio firm; and since 1894, when he started with forty-two hands, he has seen the business grow until it employs 40,000 people working in thirty-nine countries. He is a skilled motorist, horseman, golfer, and winter-sportsman; but his particular hobby is his gallery of Old Masters.

From the Picture by A. Van Anrooy.

Racing on the sands at Southport during its "speed week," Mr. L. P. Driscoll covered the measured kilometre in 18'225sec., equal to a speed of 122'74 miles per hour on the streamlined, Austin "Seven" supercharged. This is a new record for British Class H. cars of 750 c.c., and displaces the former pace of 118'36 m.p.h. made by Mr. George Eyston at Pendine Sands in February 1932 for the kilometre with flying start on an M.G. Midget. The Austin factory, by the way, set up another record by despatching 2100 Austin cars for Easter delivery in the previous week, a 25 per cent. increase on that of last year for the pre-Easter week. So far (Sir Herbert Austin informs me) Austin car deliveries during March were 50 per cent. ahead of the same period in 1933, and almost double those of 1932. This is mainly due to the increase in sales of the larger Austin models of 16 h.p. and upwards. These have more than trebled their sales within a year. Also in 1933 the Austin factory sold over 20,000 "Sevens" and more than 20,000 "Ten-fours," so the "Baby" had a strong rival in the "Ten" from its own factory.

According to an official statement issued by the R.A.C., there is no outright winner of their Rally. The event was divided into three classes and each class had its own individual winner. So because one or other of these class winners scored more or less total marks than the other two, it does not mean that the performance was better or worse than another, as none was comparable, owing to different conditions in the eliminating tests of each class. So the Rally produced three Firsts—an excellent idea much approved by the publicity agents—as well as winners of special cups and coachwork trophies.

I am rather sorry that the new "airflow" six- and eight-cylinder Chrysler cars arrived too late to take part in the Rally, as it would be interesting to see how the judges and the public would have expressed their approval or displeasure at the new design. At last we have something that is entirely unorthodox: a car whose frontal aspect somewhat resembles a "hippo," with the speed of a greyhound and the same wide comfort of seats as Brighton's Pullman trains. It is the head-lights which are incorporated with the frontal



AMONG THE GARDENS OF HISTORY AND ROMANCE IN THE IDEAL HOME EXHIBITION AT OLYMPIA: A SMALL REPRESENTATION OF PART OF THE GARDENS ON THE HERTFORDSHIRE ESTATE OF THE EARL OF CLARENDON.

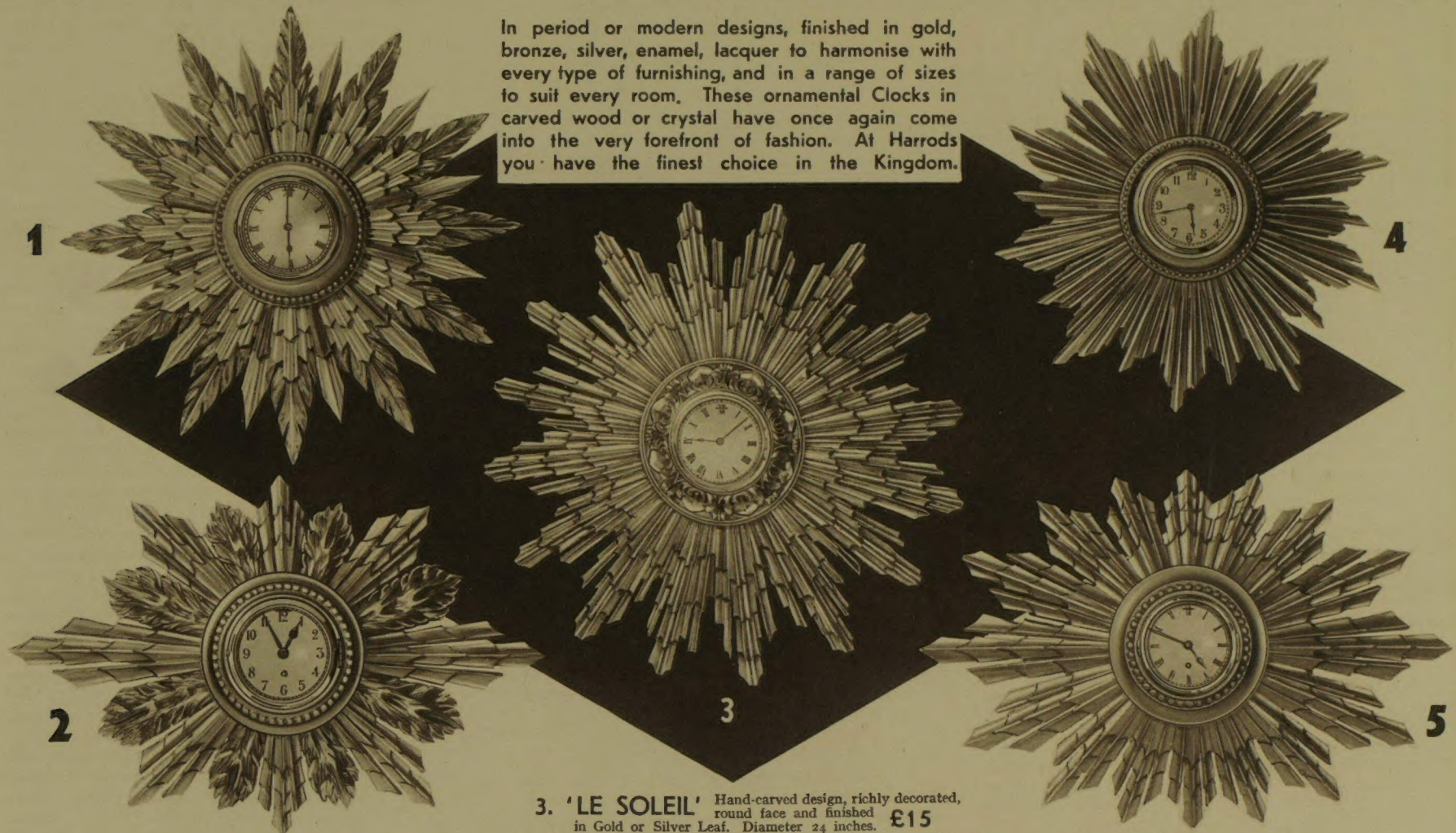
This particular garden is exhibited by the famous firm of Carters Tested Seeds, Ltd., of Raynes Park, S.W., who also, by the way, have a stall for the sale of seeds for the lawn and for flower and vegetable gardens.

bonnet line that give the animal effect to the front. Also the design allows the engine itself to be placed right forward over the front axle, so giving extra room for the coachwork to bring the rear seats in front of the rear axle. Hence the extra width, seating three persons in both front and rear seats, and with a hinged rear squab acting as the door to the luggage "room" behind it.

The spacious suit-case cupboard is one of the bright ideas of these "air-flow" Chryslers, built on thorough streamline proportions, so that a half-side view makes one think it is a gigantic armadillo approaching one with a cabin on its back.

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THE NEW ATTLA.

(Continued from Page 571.)

revelations of cruelty make one wonder whether man did not make a mistake in evolving from the ape. Devastation was on the same scale as bloodshed. Within eight years, in the one State of Morelos alone, the followers of Zapata and Carranza between them destroyed property to the value of one hundred million dollars. Of set purpose, Zapata turned vast areas of Mexico back to the jungle, so that the Indians, who live a nomadic and entirely unproductive life, might run wild in it, enjoying plenty one year, and starving to death the next. Mr. Dunn is of opinion that the greater part of this land—some of the most fertile in the world—will never be reclaimed. The brown man has had his revenge. "Mexico appears to be slowly but persistently returning to that status as an Indian nation which it possessed when the Conquistadores took it with fire, sword, the Cross and disease from the Aztecs and the Mayas." The conclusion is not as depressing as it might seem, for Mexico as an Indian nation cannot be much worse off than under rulers of a fairer, if somewhat indeterminate, hue.

Zapata died, as he had lived, by treachery—indeed, in the very act of cross and double-cross. Poetic justice was not quite complete, however, for he was not given alive to the ants or impaled on a *maguete*, like so many of his victims, but merely had his head hacked off with a *machete*. The man who assassinated him was assassinated soon after; and the man on whose behalf the assassin had committed the assassination was also assassinated soon after. Mexico never lacks incident.

Such was Zapata. Such was the man for whom the author of this book felt admiration amounting to affection, and of whom he writes that when he heard of his death he "felt a profound sense of loss." Mr. Dunn will forgive us, we trust, if our eyes remain dry. However, Mr. Dunn had exceptional opportunities of observing his hero in all the splendour of his exploits; as a newspaper correspondent, he had all the privileges of an "impartial observer," though it is sometimes difficult to follow the exact part which he played in the tortuous affairs of revolutionary Mexico. At all events, he seems to have enjoyed the fine, free life with Attila and the Death Legion, and he concludes with an eloquent tribute to the Scourge of God. "The crimes Emiliano Zapata committed were many; those charged to him numberless as the stars of Mexico's purple nights. Yet I cannot but believe that the basic Indian population of Southern Mexico is the better for his life and work. Never again will they be ground so cruelly beneath the heels of the *policastros* as they were before the star of this

New World Attila rose above the Belt and Buckler." It may be so—almost anything may or may not be in such a phantasmagoria; but we cannot help feeling that Mr. Dunn's scale of values is a little unusual. C. K. A.

THE PLAYHOUSES.

"SPORTING LOVE," AT THE GAIETY.

THIS is one of the best examples of that type of entertainment that is supposed to appeal particularly to the Tired Business Man. A slip in the programme advises patrons not to look for any plot—and the advice is excellent. The scene is Epsom; the period Derby Day. Two brothers (Messrs. Laddie Cliff and Stanley Lupino) invest all their patrimony in a racing stable. Finding that insufficient, they announce a fictitious marriage to various choleric uncles and acidulated aunts, in the hope that a substantial cheque by way of a wedding present will enable them to turn their own particular Tattenham Corner. Needless to say, relatives duly arrive to congratulate the various brides and grooms, and the congestion thus caused obtains the time-honoured laugh by a supposed married couple being forced to share the same bed-room. To the founder of the Lupino Family, a certain Georgie, who started his stage career at least two centuries ago, this plot would have seemed an old one. Yet it is still new enough for modern audiences. Mr. Stanley Lupino is at his best, whether with somersault or quip. The music is tuneful, the lyrics above the average; while the chorus suggests that, if given the opportunity, it might prove itself as individually talented as any of the four leading ladies. Which is intended as praise for the Misses Gilly Flower, Vera Bryer, Marjorie Browne, and Jenny Dean, who play these not very arduous rôles.

"LIBEL," AT THE PLAYHOUSE.

Trial scenes are invariably effective on the stage, but to contrive to hold the interest of an audience with one that lasts the whole evening, while retaining the authentic atmosphere of a Law Court, is a considerable feat. The author of "Libel" contrives to

do this. It is extremely unlikely that an English newspaper would risk heavy damages by accusing a minor M.P. and inoffensive baronet of being an impostor, categorically asserting that he is actually a Canadian soldier who murdered an English officer while they were both escaping from a German prison camp. But giving the author this starting point, the rest is extremely plausible. The evidence against Sir Mark Loddon is so damning that in real life the jury would probably stop the case at the end of the second act and bring in a verdict for the defendants without leaving the box. But here the expected "unexpected" happens. Sir Mark, through the shock of realising that instead of being the prosecutor in a libel action he is practically standing his trial for murder, recovers his memory, and all is well. Mr. Malcolm Keen plays Sir Mark with the right touch of hysteria, while Sir Nigel Playfair and Mr. Leon M. Lion give admirable performances as the prosecuting and defending counsel respectively. A neat little sketch of a Belgian doctor is contributed by Mr. Anthony Holles.

"SIXTEEN," AT THE CRITERION.

An extremely interesting tragi-comedy, with laughter predominating though an occasional tear is demanded. Irene, aged sixteen, adores her widowed mother, and is shocked when she learns she intends to re-marry. Remembering little of her dead father, she reveres his memory and considers her mother's re-marriage an act of infidelity. On the night of the wedding she attempts to commit suicide; but her nerve fails her on the river bank, and she returns home cold and damp; there to be told by the family doctor that her mother's married life had not been as happy as she had imagined. So she accepts her stepfather with becoming grace. A simple story, but told and acted with charming naturalness. The success of the evening was made by Miss Alexis France, as a schoolgirl of thirteen; there was a delightful air of spontaneity about her performance. Miss Muriel Aked was most amusing as the old family servant, while Miss Fabia Drake and Mr. Godfrey Tearle made an agreeable mother and stepfather. Mr. H. G. Stoker was too frequently inaudible as the family doctor.



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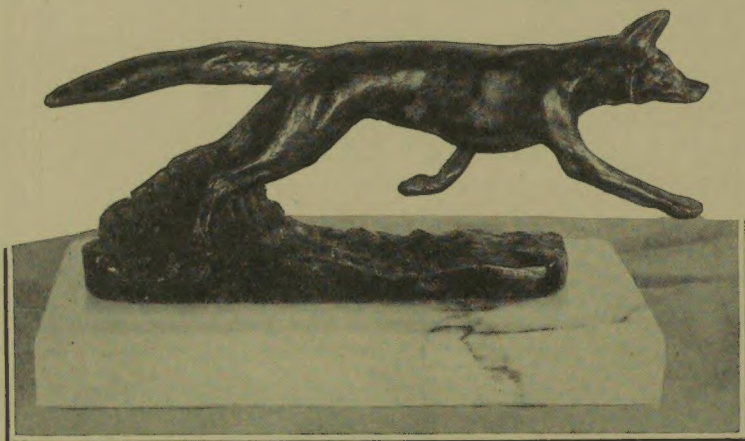
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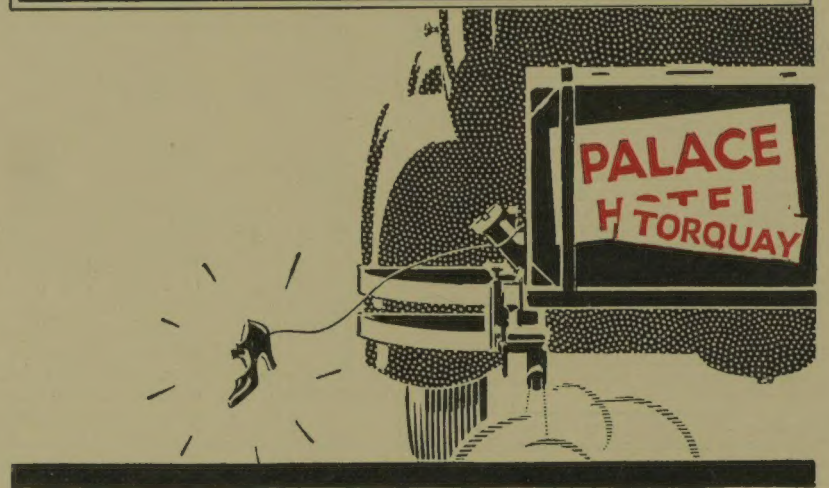
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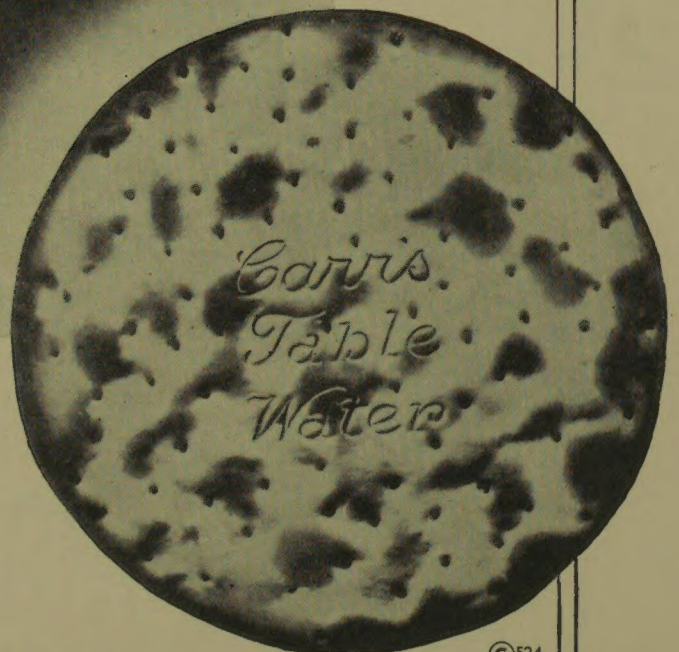


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